

Exploring  
**IDEAS**

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and describing their potential







# IDEAS

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Keeping the mind and hands busy

This book illustrate most of the ideas we discussed and explored. We felt it was important to keep an open mind in order to gain an original and independent understanding of memorials.

It begins with more abstract ideas, and moves on to more specific designs, like our design process.



# TITLE

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Short descripton on idea.



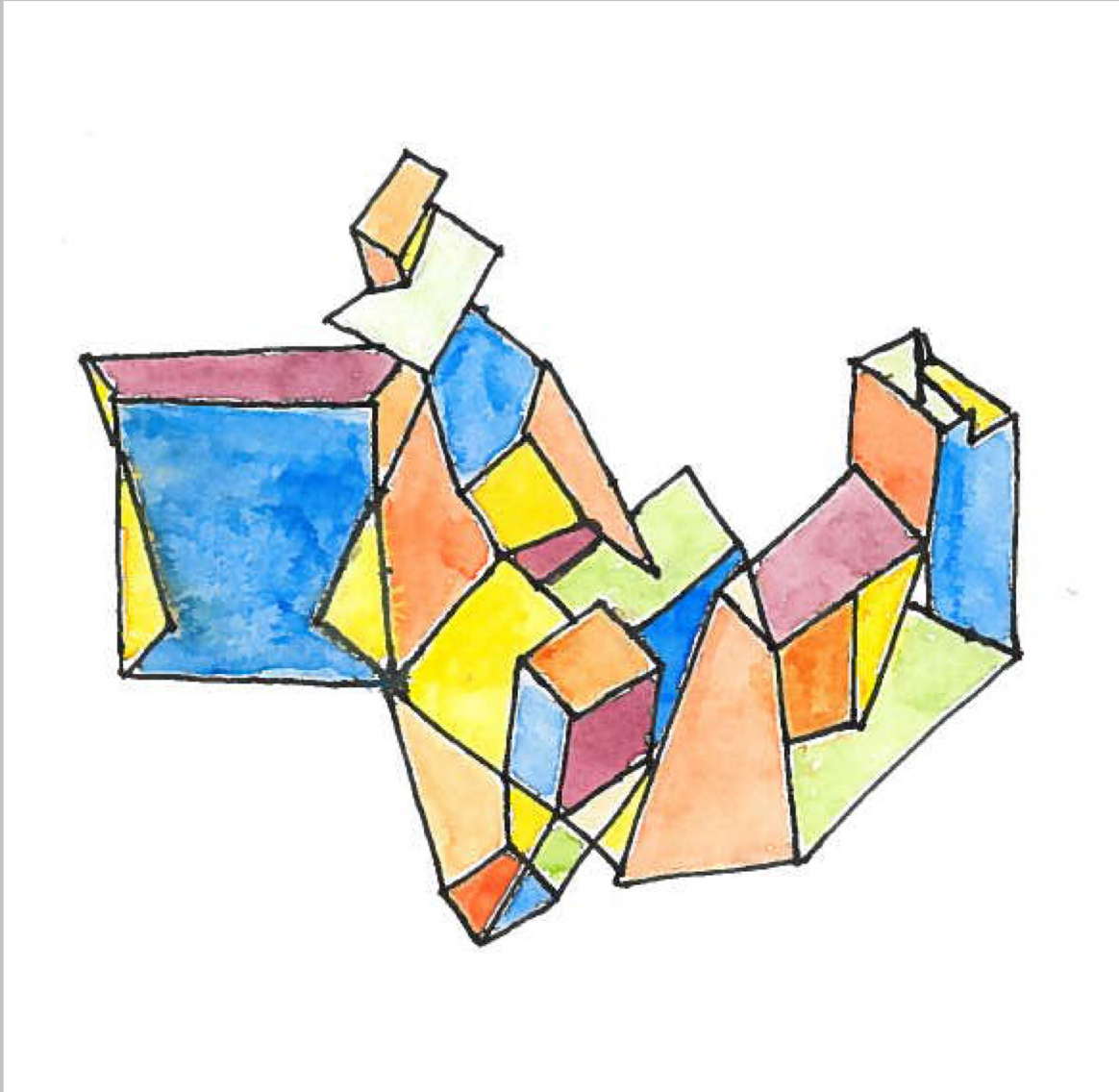
image

Comment on the idea at the end of the design process, why we left it, pursued it, how it affected the design etc.



# CONFUSION

An idea of illustrating the meeting with the unknown and being disoriented. How could one translate it in to architecture?



Reading literature about how someone could feel after a terror attack enlightened us on the emotions one may go through after a terror attack, including confusion.

# EMPATHY

The phenomenology speaks of empathy as experiencing someone else's body. How could it be translated in to architecture?

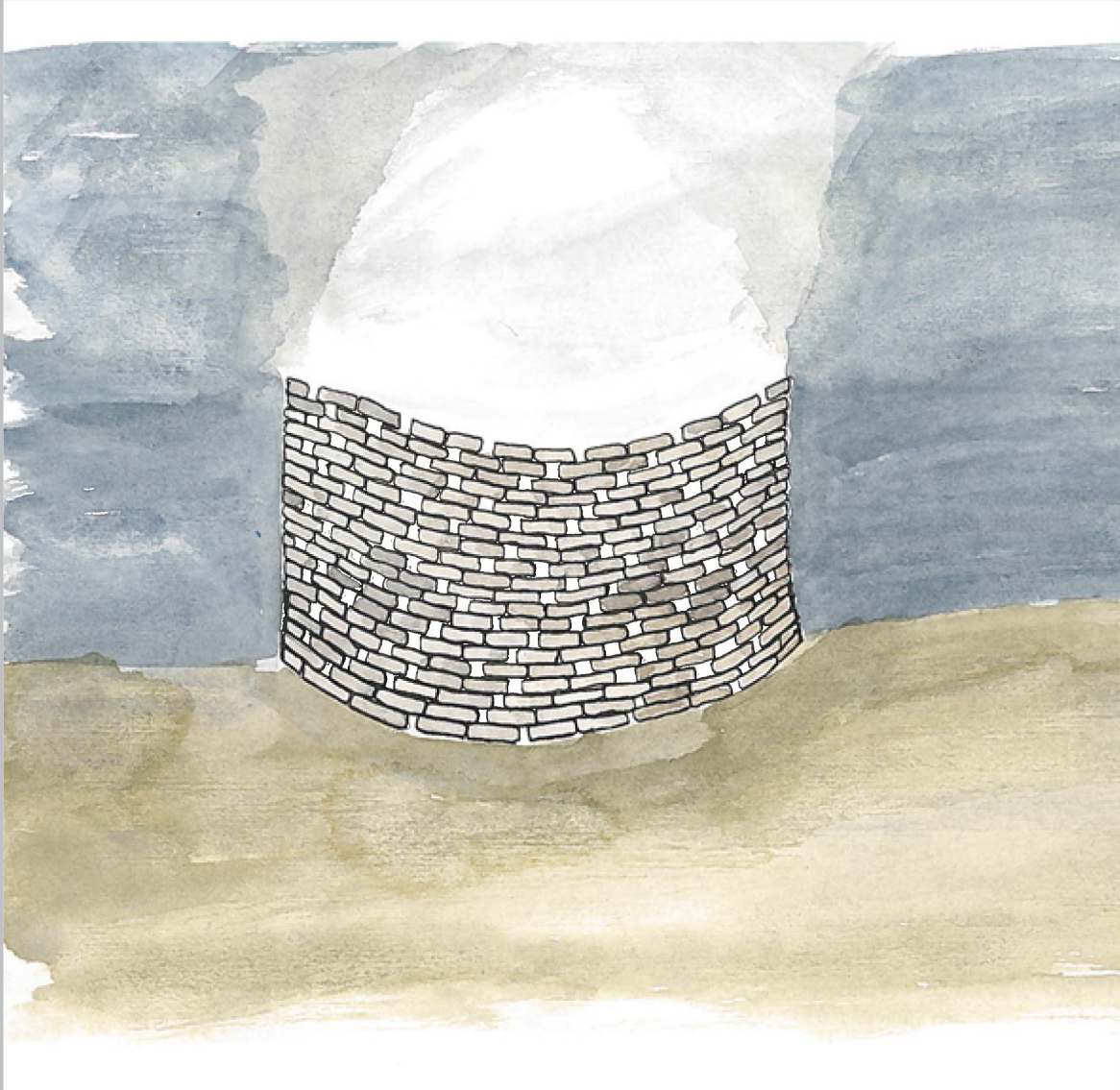


Reading literature about how one could possibly provoke empathy, also looking at the strategy/idea behind memorials around the world.

# THE WALL

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Inspired by the wailing wall, a place where one can communicate with the deceased. One could make small spaces for inserting notes, flowers etc. The inside would be lid up but unaccessible.

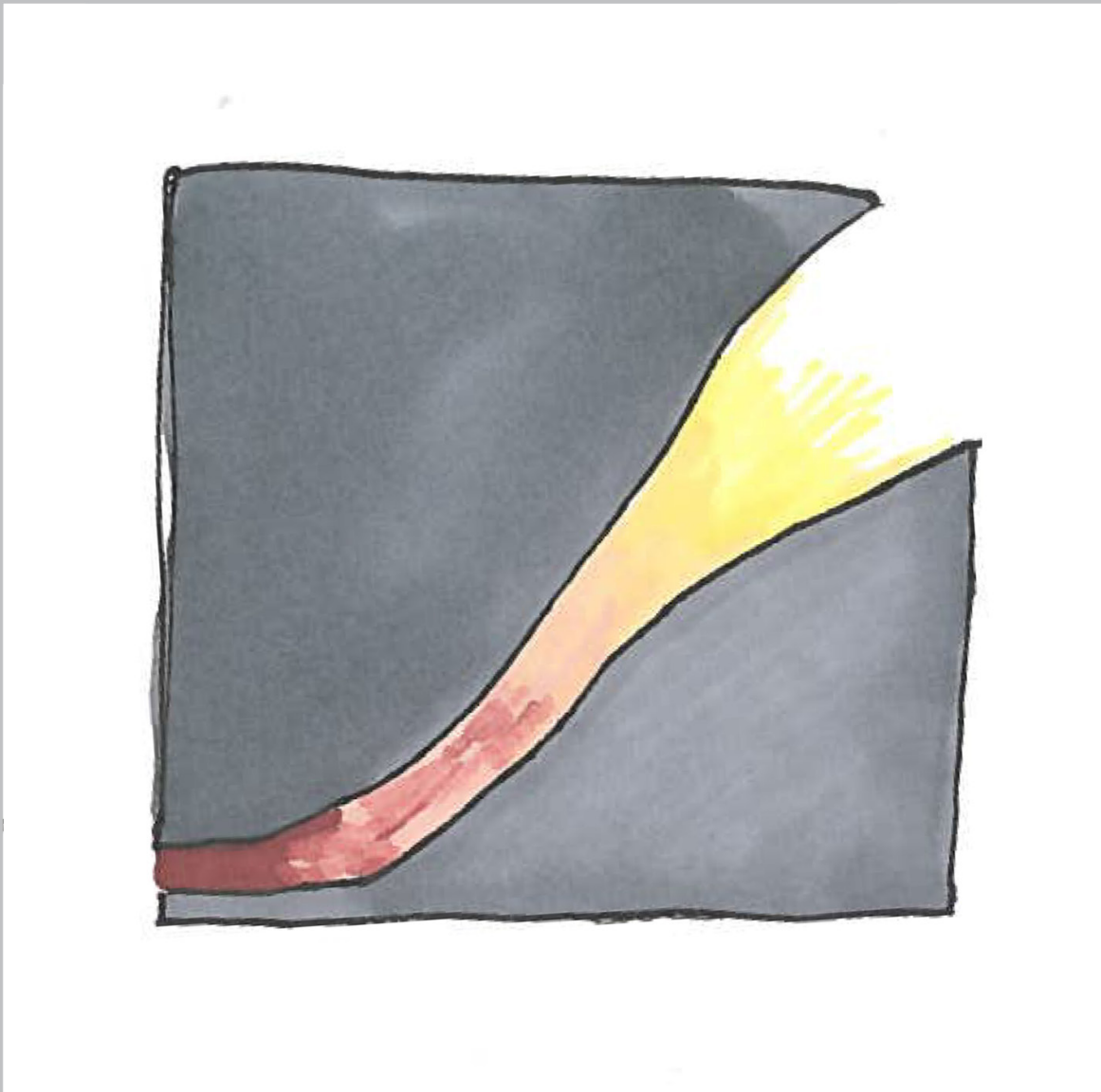


In the end we decided we did not want to direct people to "communicate here" or "leave a flower here". However one can invite to that activity.

# DARK/LIGHT

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In order to abstractly illustrate a direction we looked at how one could move from dark to light.

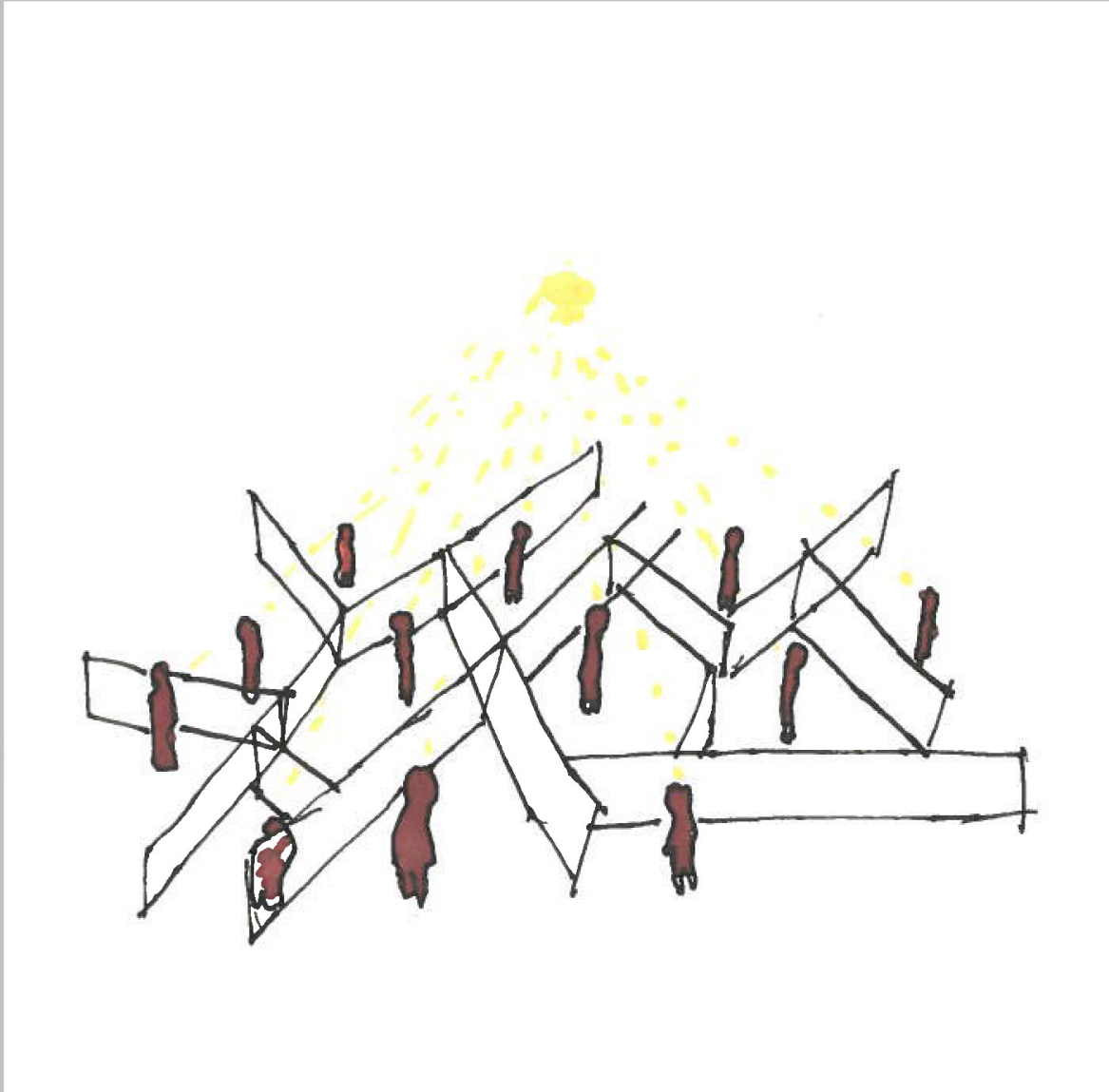


It is interesting because the final design has exactly that concept.



# IN COMMON

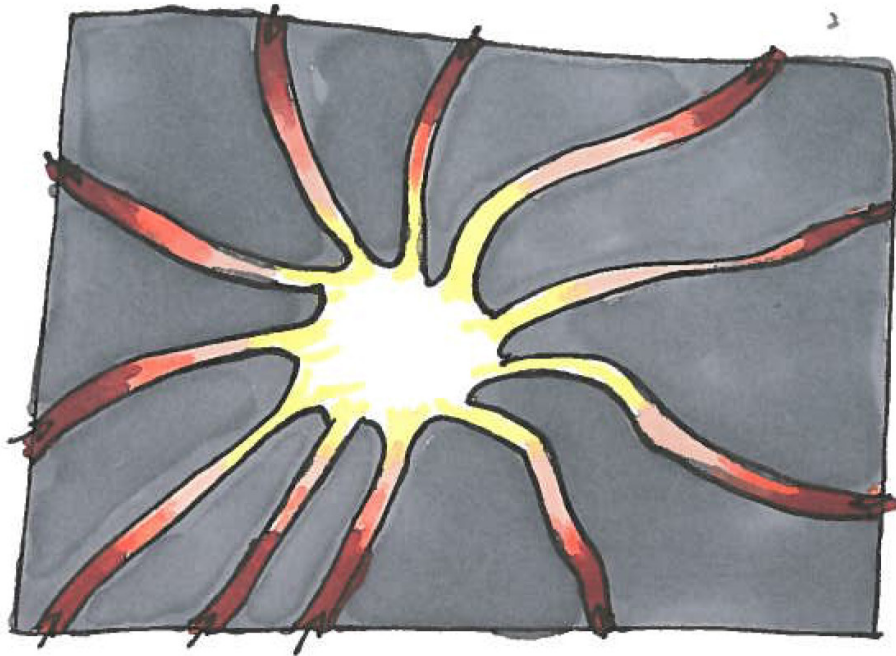
An illustration of how everyone can see one thing, but not each other. Something nice about giving someone space, but yet share something.



Going back to this simplicity saved us from overdoing the triangle for gathering in the final design.

# TOGETHER

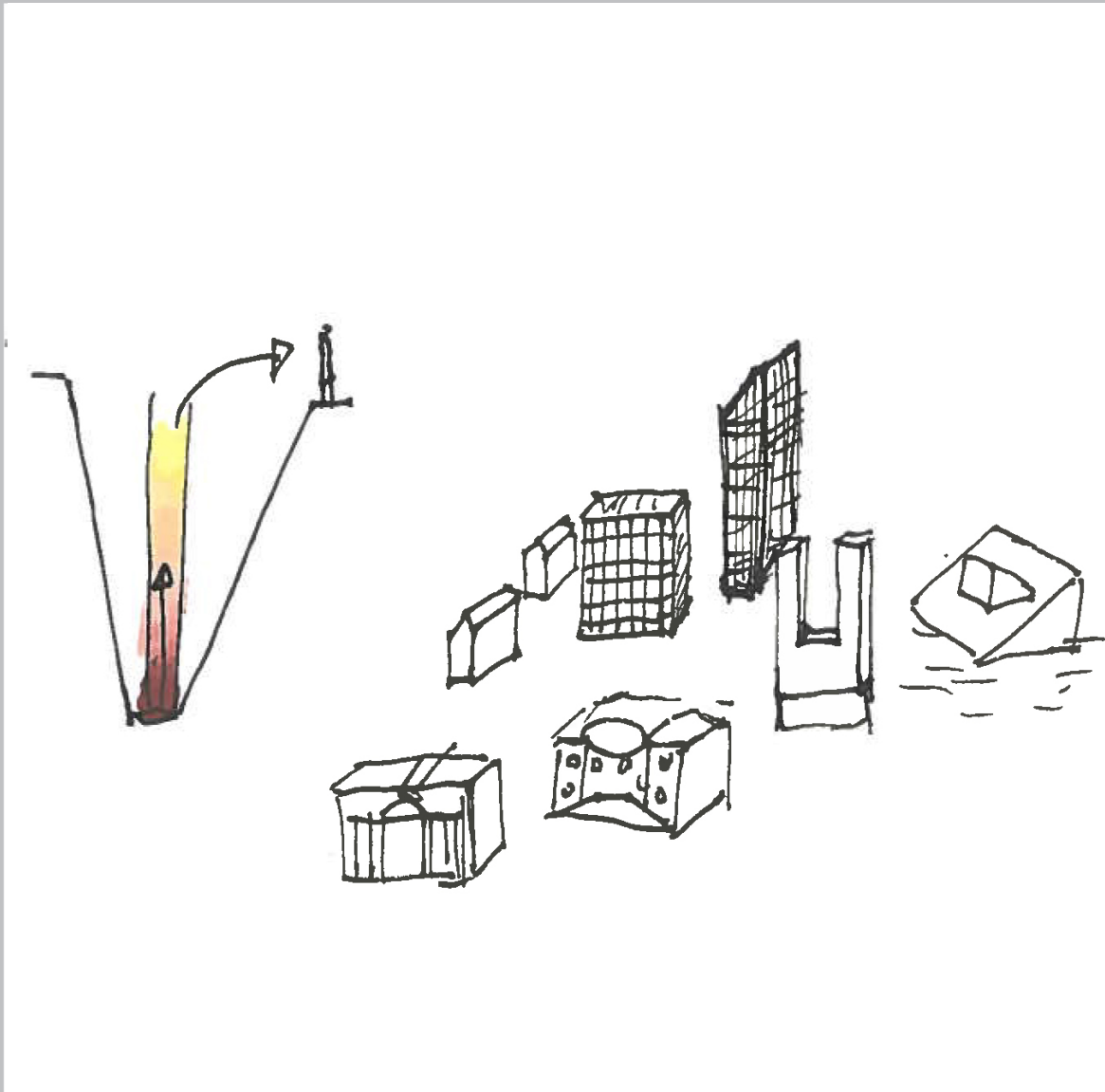
Illustrating the idea of people having a different starting point, but meeting at a natural gathering point, which is simultaneous with the movement from dark to light.



After closer investigation the pattern we see during grief is that one starts out with the same starting point, but one the grieving process is individual and something it often feels like one ultimately goes through alone.

# PERSPECTIVE

Inspired by the movement from dark to light and also by the idea of gaining perspective we were discussing the possibilities of making a memorial that provides a view, perhaps over Oslo.



We still think it is an interesting idea, but not relevant enough for what we want to communicate.

# VOID

Inspired by Widerberg's sculptures, one could make one void for each victim reflecting their personality.



The conclusion is that the memorial is more about the happening than individuals. Also it would be difficult to justify a projection of a person with a sculpture. The design does not tell a story either.

# HUG

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Exploring the idea of how one could hug someone who is not here? Energy? Heat?



We changed our focus on to the visual connection between land and the island. However we pursued the concept of inviting to togetherness.

# LOST & FOUND

Luggage that nobody owned anymore, on the edge of the water cast in a material symbolising eternity.



We moved out of the phase where the personification of the memorial was the most important as soon as we realised that the reason one needs a memorial is to the nature of the tragedy.

# TO DIG

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An idea that could be translated in to architecture. Inspired by digging yourself down in grief or looking forward.



This idea inspired research on what grief really is, and how it could feel. Probably one of the inspirations for the cut we made in Sørbråten.



# OPEN DOORS

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"They were only going away for a few days and left their doors open". Could be a recast of the actual doors.



At the end of the day we feel like these are things one should use ones own imagination to think about. We would not force this thought. Also this is one of the more personified ideas we left behind after concluding that the focus should be on what the attack was on, rather than whom.



# TREES

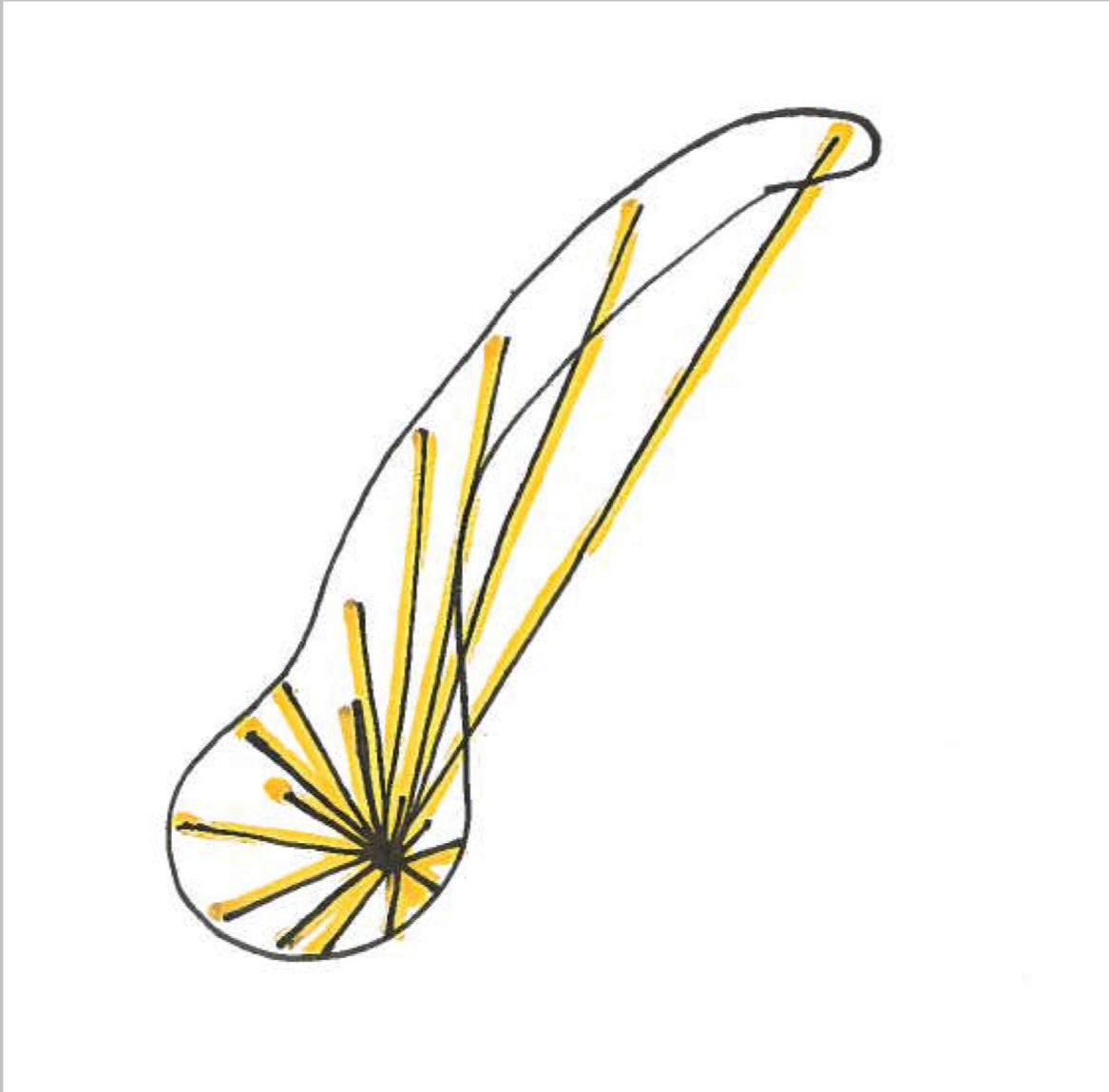
A tree representing each victims personality. Maybe the families could choose the right tree. A tree keeps growing in the spirit of the lost ones. Branches could represent lost heritage of the future.



The obsession to represent each individual matured in to the desire to represent the happening. We concluded that more young people die in traffic every year, so the memorial is more about the terror attack at what it was one, rather than whom.

# CONNECTIONS

Even though the memorial is situated in Oslo, the victims are from all around Norway. One could use this pattern in a memorial to pay tribute to each of the victims and show a connection to their hometown.



Difficult to execute as many victims have several geographical roots. A museum could perhaps illustrate facts like these more successfully.

# NUMBERS

When numbers get meaningful, being both informative and awakens thought as one imagine a certain time or amount.

77 DEAD

TIMES

15:25 START

17:22 UTØYA

18:34 OVER

22/7 DATE

09:01  


09:03  

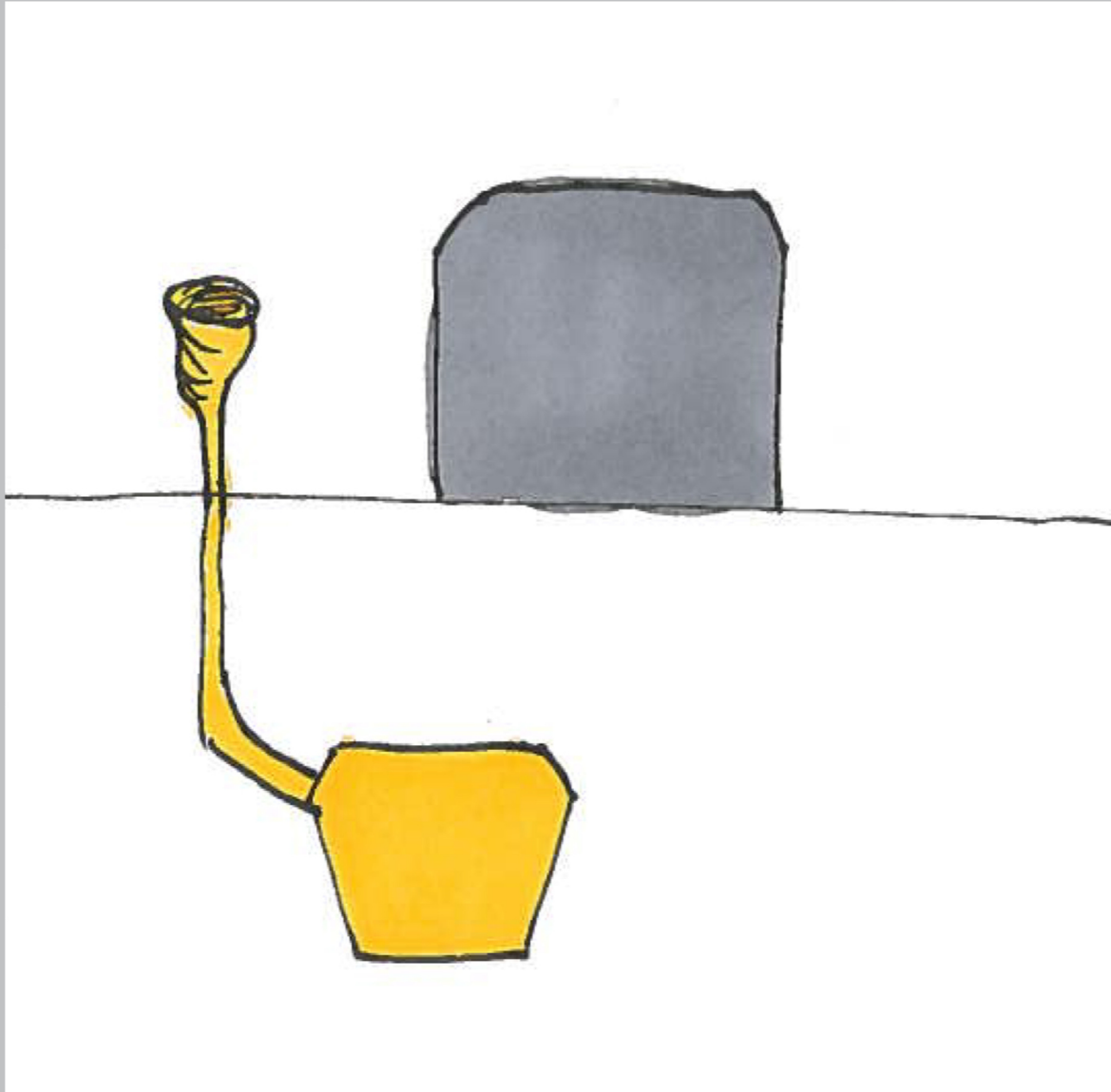

5 MILLION  
 NORWEGIANS

258 WOUNDED

An idea we kept in the back of our mind throughout the process. We concluded that it was best to do it discretely, so it is found if one searches for it in the number of seats on the benches.

# COMMUNICATING

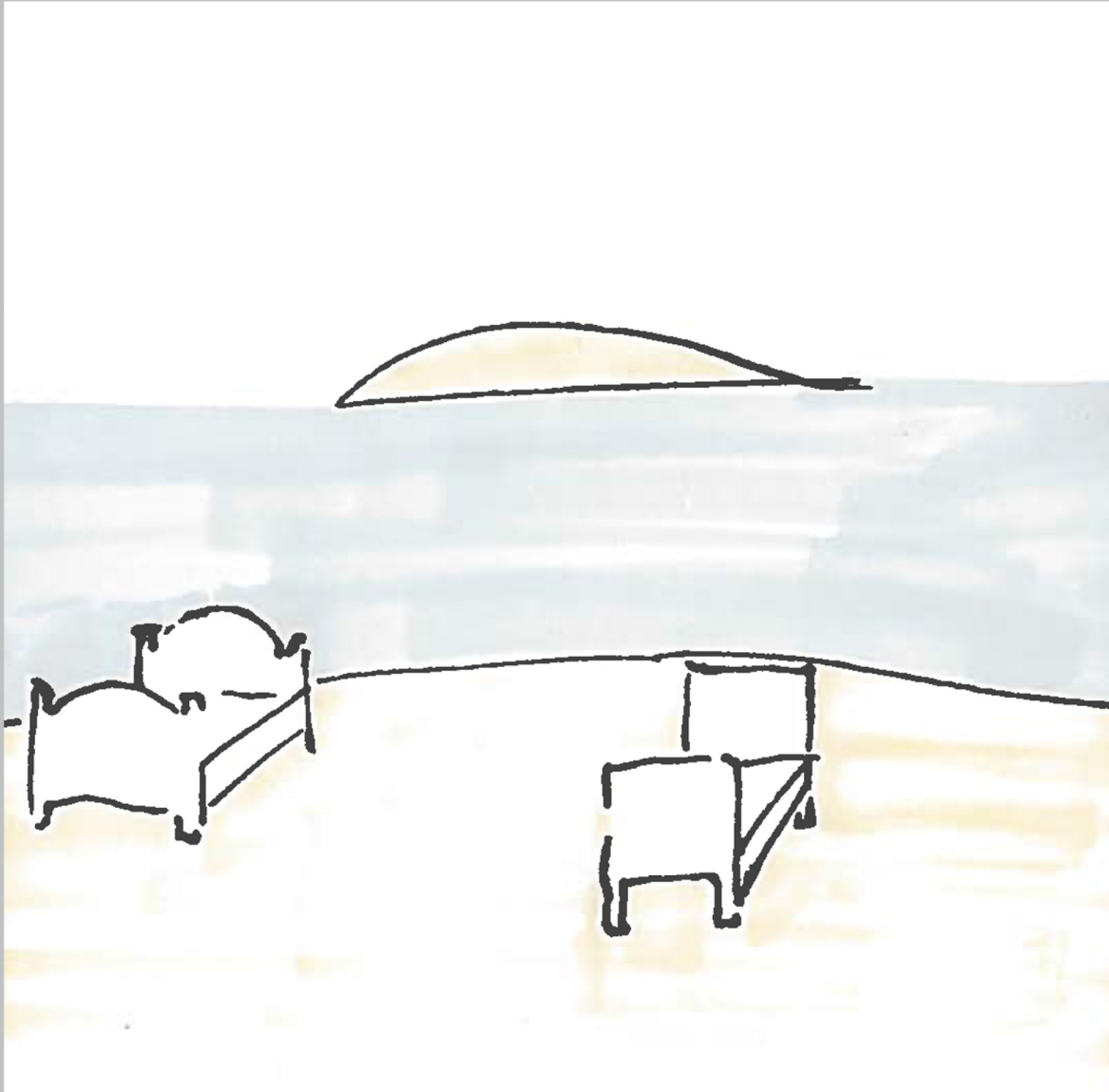
Thinking of personal ways of handling loss. I remember believing the cones for flowers on graveyards were for communicating with the dead when I was a child. That was comforting.



There is no need to force that communication, and the personal connection is most probably found on the graveyard.

# EMPTY BEDS

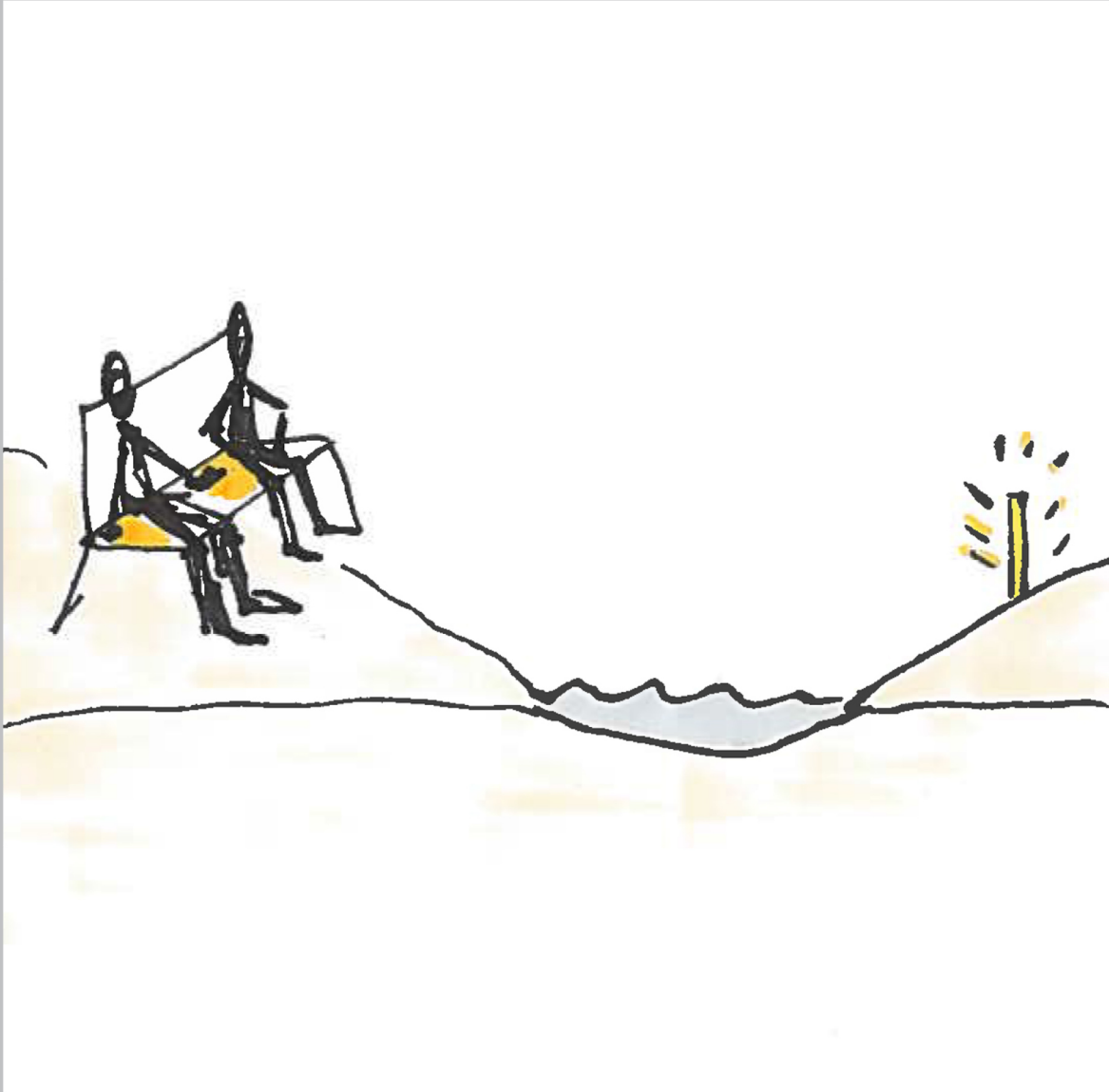
Symbolising all the empty beds in the empty rooms around the country. A recast of the actual ones?



At the end of the day we feel like these are things one should use ones own imagination to think about. We would not force this thought. Also this is one of the more personified ideas we left behind after concluding that the focus should be on what the attack was on, rather than whom.

# WARM BENCH

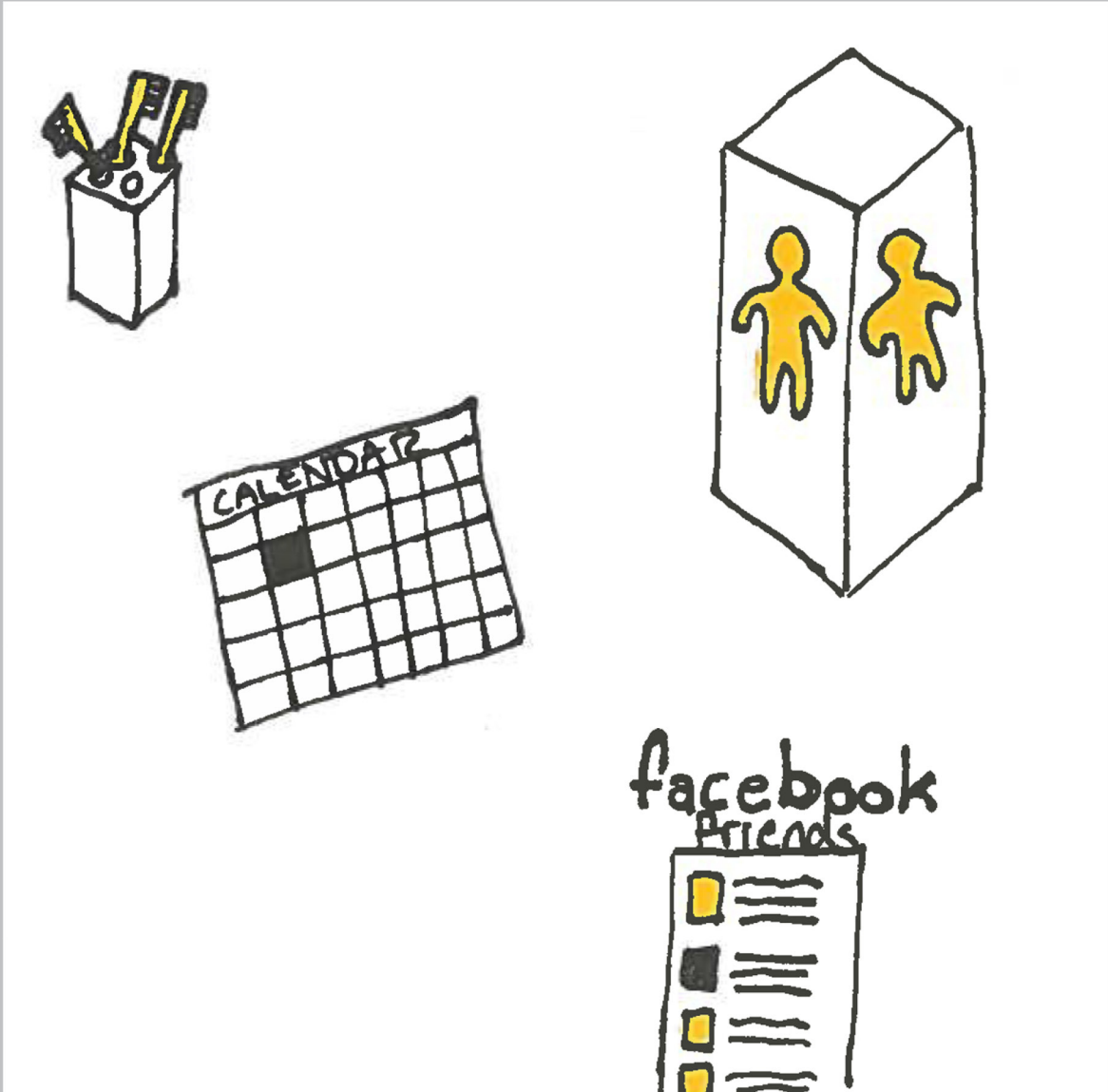
One bench for each victim where one could meet and commemorate. Perhaps after sitting there for a while the warmth from the body could heat up a light on Utøya.



The high tech ideas were dismissed as we wanted to follow more phenomenological principles. However the bench idea was reinterpreted when making the common area.

# VOID IN A DAY

Trying to imagine the voids experienced after the attack.



In the end the main idea was about voids, but less specific and more of an experience.

# DOORSIGN

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A void in the door sign, cast from the actual ones.

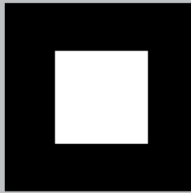


The idea was too specific and perhaps too narrow. In the end the void was the main idea so something came out of all the ideas about voids.



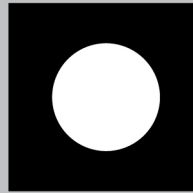
# VOIDS

How does a void change the expression of a space? A play with diagrams to try to inspire the idea of voids.



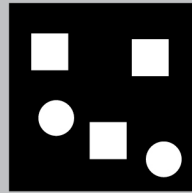
Void with same shape

Using a familiar shape will exentuate the void.



Void with different shape

Putting emphasis on the fact that the void is different and breaks a pattern



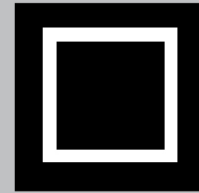
Several voids

Personalizing the voids so they could represent something/ someone.



Exterior void

Breaking the assumption of what a space or object could/ should be. Something is missing.



Fulfilled void

Questioning void by partly filling it.

The void we ended up with was the sort that divides and cuts a space.

# RINGING

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The idea of 69 mobiles kept ringing without any answer.

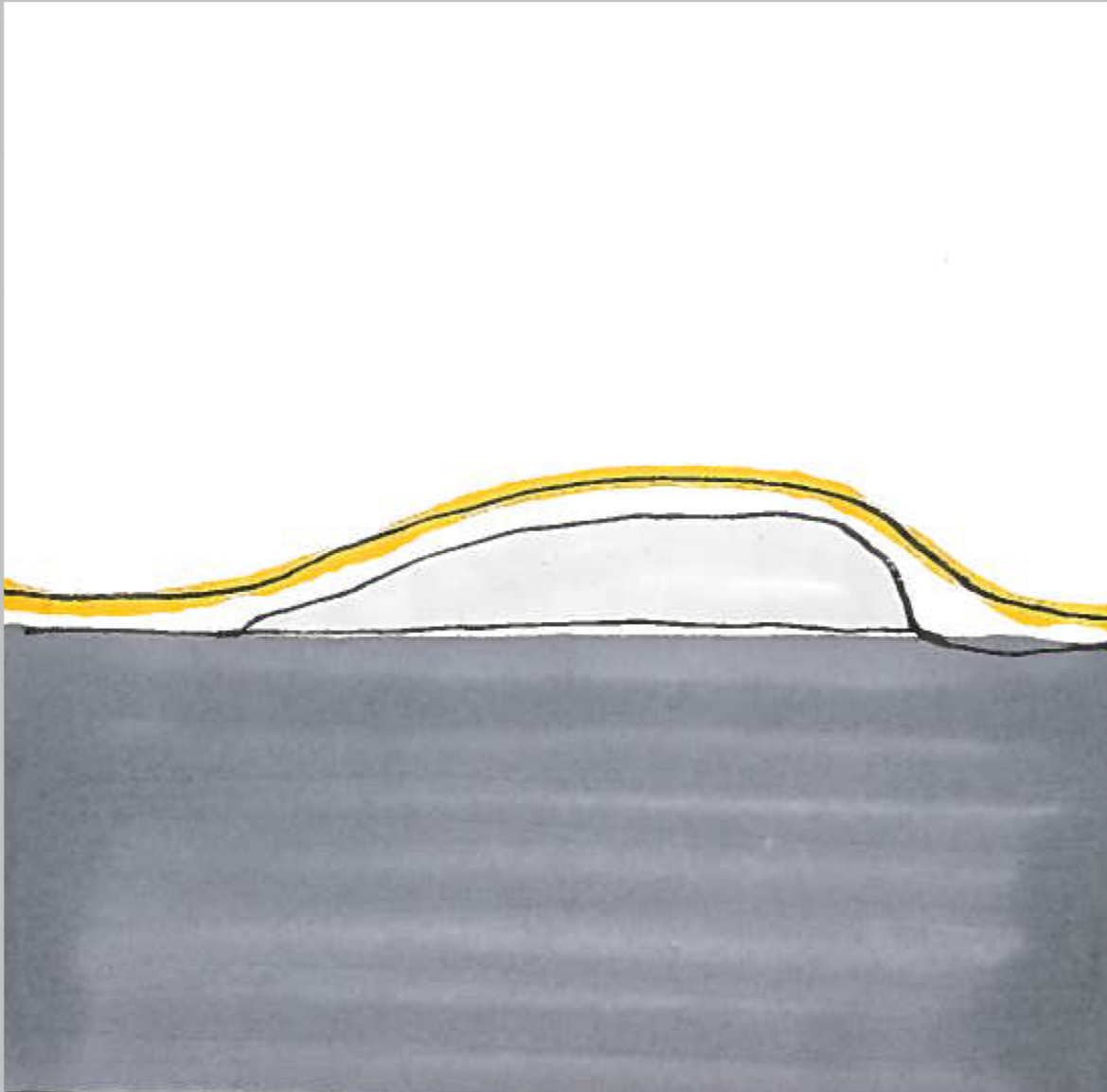


An attempt to provoke the sad emotions we went through when reading the stories from Utøya, however this is not something we would like to push down anyone's throat.

# BLANKET

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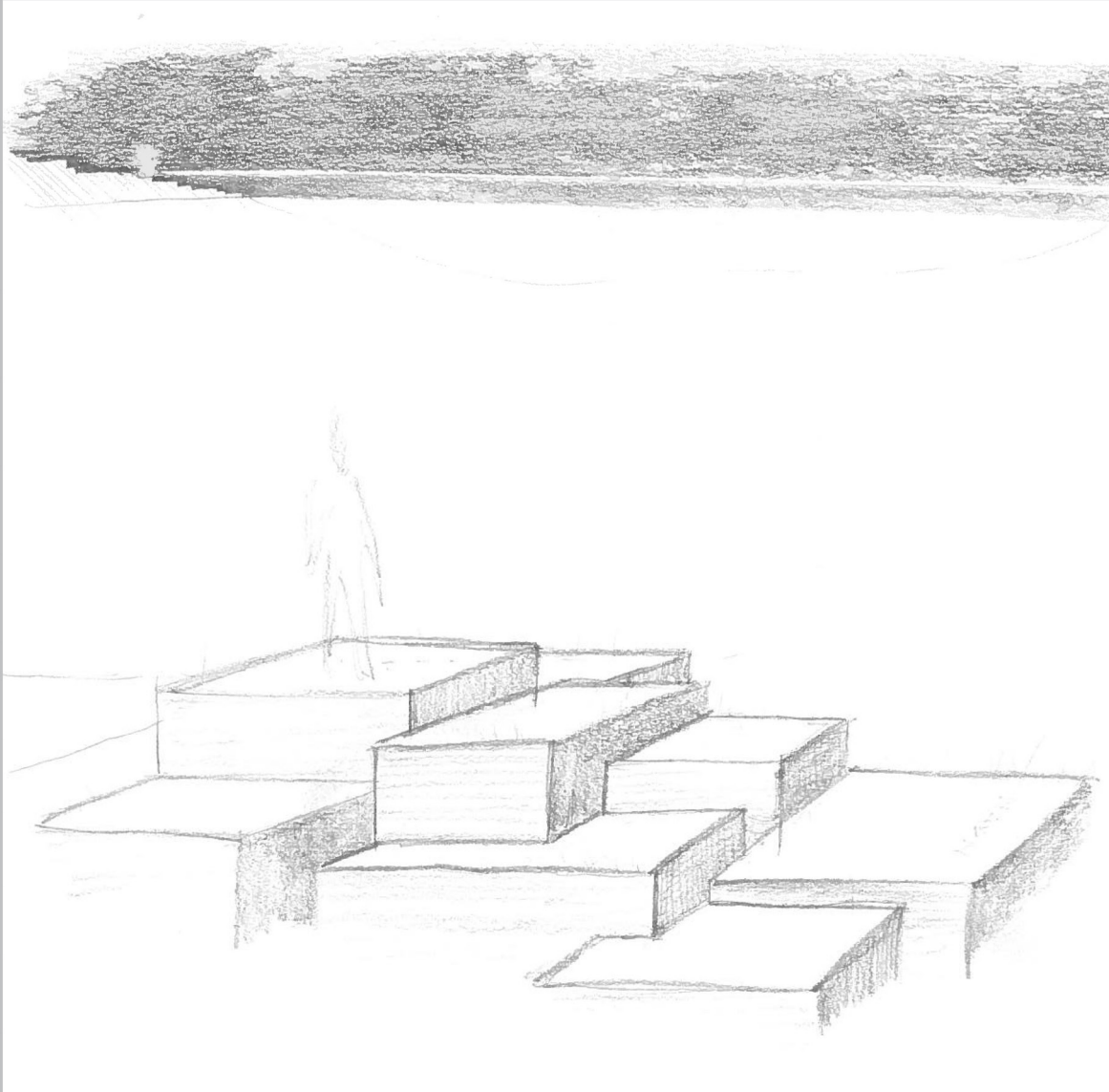
Thoughts on illustrating the veil, the tension, that rested on top of Utøya in a positive or negative way.



After getting to know Utøya we did not want to change its identity nor energy.

# LEVELS

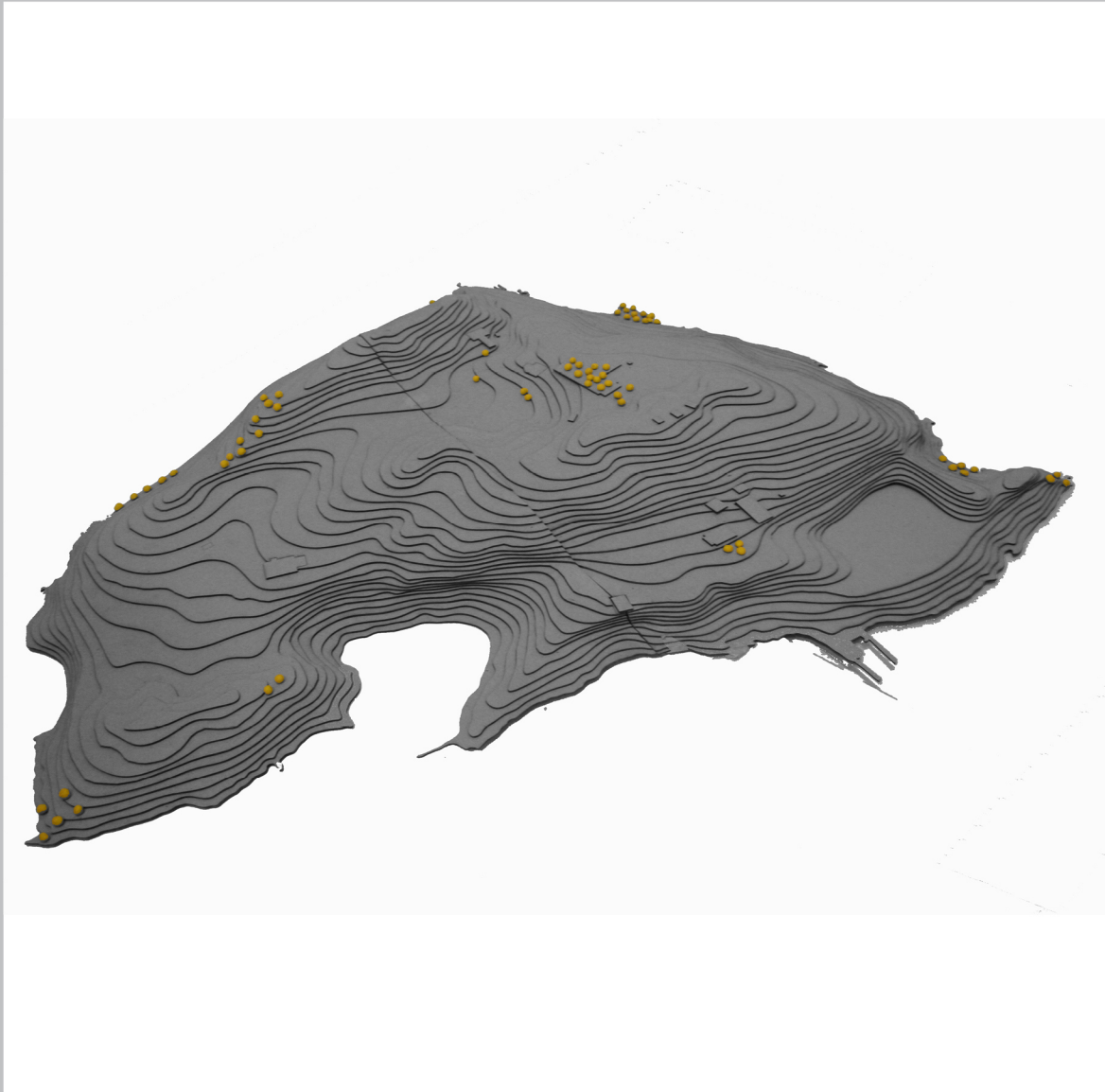
Exploring the idea of gaining different perspectives of Utøya at different levels from the mainland.



We felt it was a limit to how much one could direct the visitor. Also the assumptions of different perspectives needs to be solid, and the views should all keep a different quality, which was not possible.

# LOCATION

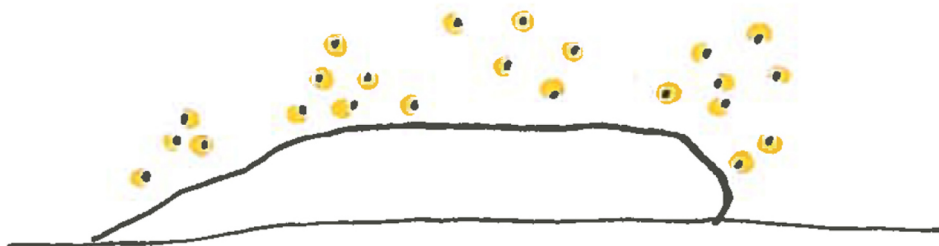
After talking to bereaveds in Oklahoma whom emphasized the importance of visiting the final resting place we got very inspired by the idea of marking out every single final resting place at Utøya in different ways.



This idea is one of the more dominating through our process, but we did not want to change the identity of the island. Also we understood the importance of telling a story rather than highlighting the specifics of death.

# STARMAP

A way to map the different lights on the island. The different lights symbolises individuals and are mapped as stars on a night sky.



We did not wish to change the identity of the island.

# STARS

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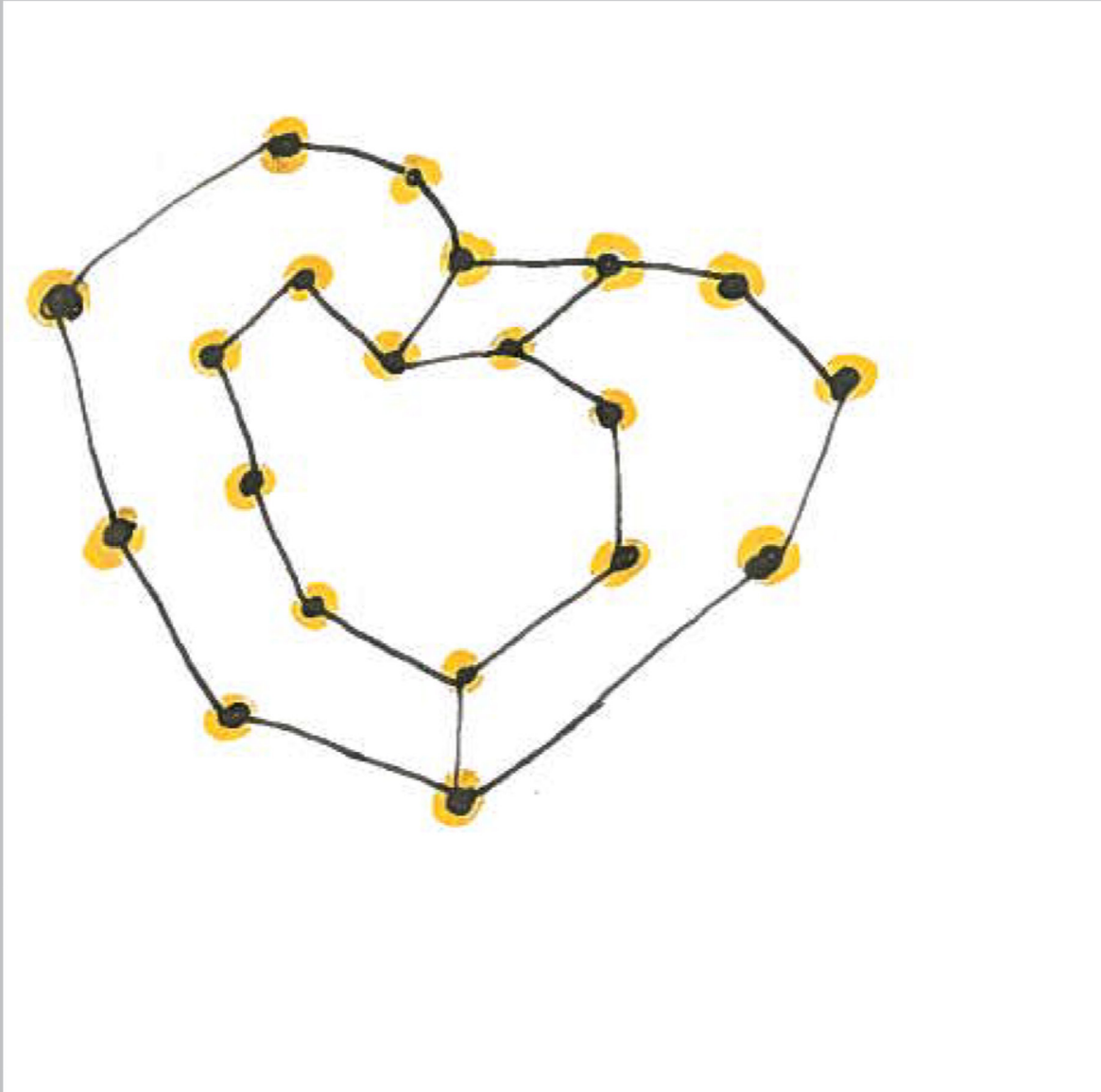
A photo collage of how Utøya would look with 69 stars sparkling over the island. It is angelic at night, but more difficult to pull through in the daytime.



The idea of the stars is sweet, everlasting sparkle in honour of each victim. But sweet doesn't cut it. We want to tell a story, also the life on the island would be affected which we do not want.

# STARS

If we would use lights at Utøya one could arrange them so that they would give a message or names.



We did not wish to change the identity of the island nor make something too literal.



# LIGHTS

Looking at more specific designs on how one could design light poles at Utøya.



This idea was fortunately avoided, we would have ruined the island. But the drawing is a good example on smaller sketches we did about more specific ideas.

# LIGHT-PILLARS

Pulling lights from each of the final resting places, so one could find each person illustrated with a pillar of light



Was it really so important to show a final resting place, or was it too morbid? This design did not tell the story that was important to tell.

# LIGHT UP

A close-up of the light-pillars around "Pumpehuset" at Utøya each an indication of the final resting place.



It is unnecessary to disturb places at Utøya at all times with unnatural elements.

# LIGHTHOUSE

A lighthouse has for centuries been associated with safety and help in terms of navigation. All though "Tyrifjorden" is a lake so it is not necessary, a lighthouse could both send a signal and provide a viewpoint.



Did we really want to disturb the energy of the island. Our conclusion took us away from dominating gestures at Utøya.

# LIGHTHOUSE VOID

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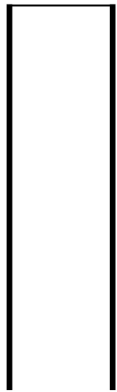
Mixing the idea of a void with the idea of a lighthouse, highlighting the safety that wasn't there.



The void turned out to be the main inspiration, but there was no need to ruin the island.

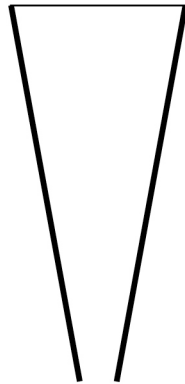
# TOWERS

Looking at the typology of towers, how to create a highlight on the top, and how to descend without feeling like your reverse the experience?



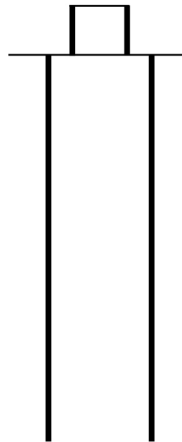
Square simple tower

A stronger and more powerful profile by keeping the shape more simple.



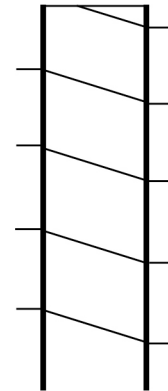
Cone shaped tower

Emphasizing a feeling of moving from darker and tighter towards lighter and more spacious space.



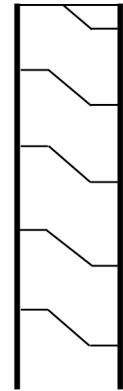
Lighthouse inspired tower

Making it more clear that the tower is inspired by a lighthouse and what that symbolizes/represents.



Exterior circulation tower

By putting the circulation on the outside one is more oriented and the activity is more obvious to by passers.



Interior circulation tower

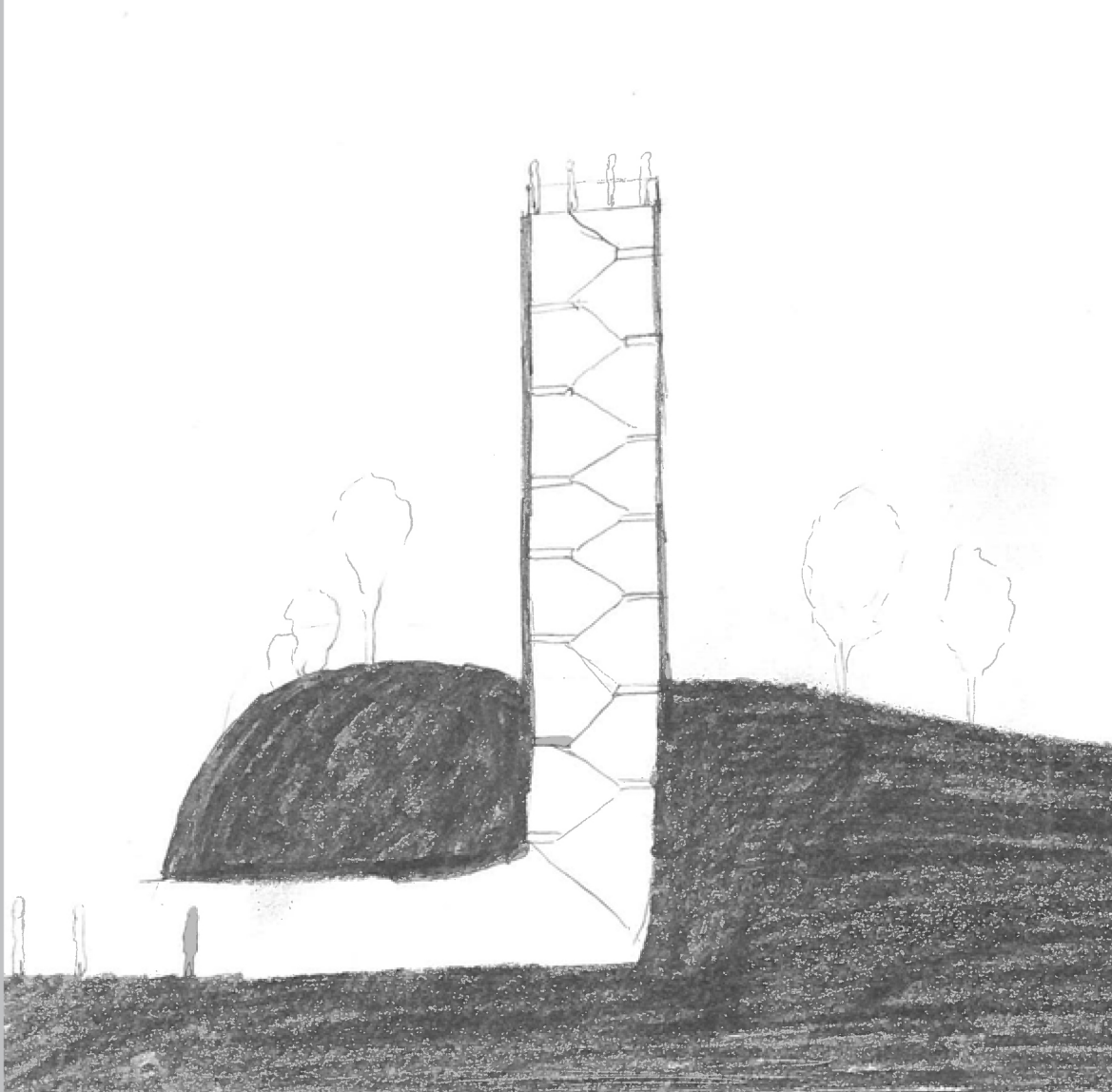
By putting the circulation on the inside the experience of the view is more powerful and the impression of the tower is "cleaner".

After a while we left the tower-ideas as that is not how we wanted to make an imprint on a landscape. Ironically it turned out to be the same form but horizontally.



# THROUGH

Exploring more tower-like ideas. When one think one is moving in to something dark one is actually lifted up to gain perspective.



One of the reasons we left the idea of a tower is the reversing of movement when moving back down.

# LIGHT-TOWER

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Inspired by the lighthouse idea perhaps one could make a gesture in terms of light, something one would see while driving past the island, like a torch that would never be turned out.

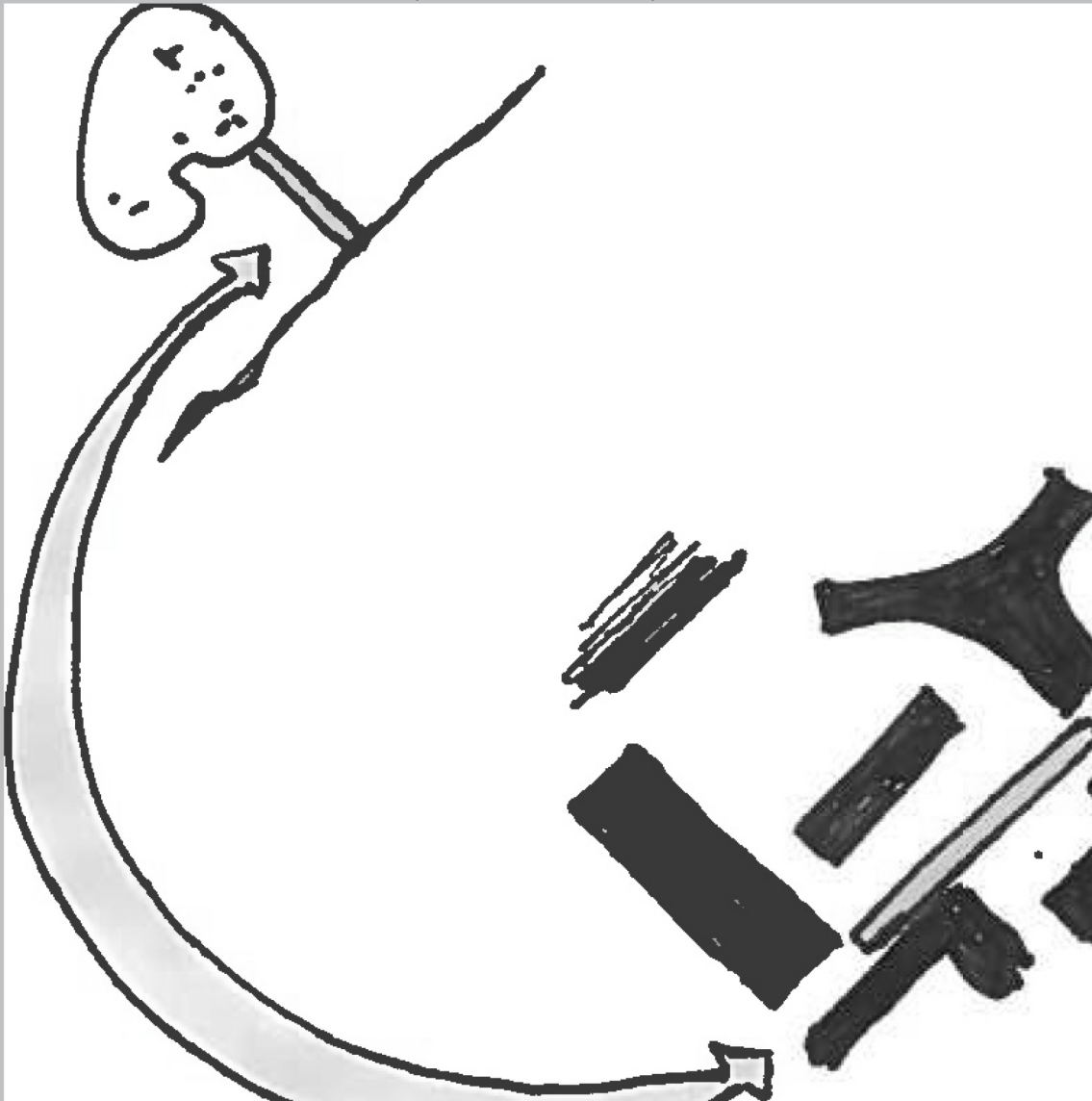


We believe Utøya is a strong signal on its own when driving past it, it does not need the gimmicks. When reflecting and looking at Utøya, a light would be distracting to ones true thoughts.



# SWAP

Testing the opportunity to swap the land in Grubbegata with the water between Utøya and the mainland to emphasize the needs on July 22nd.

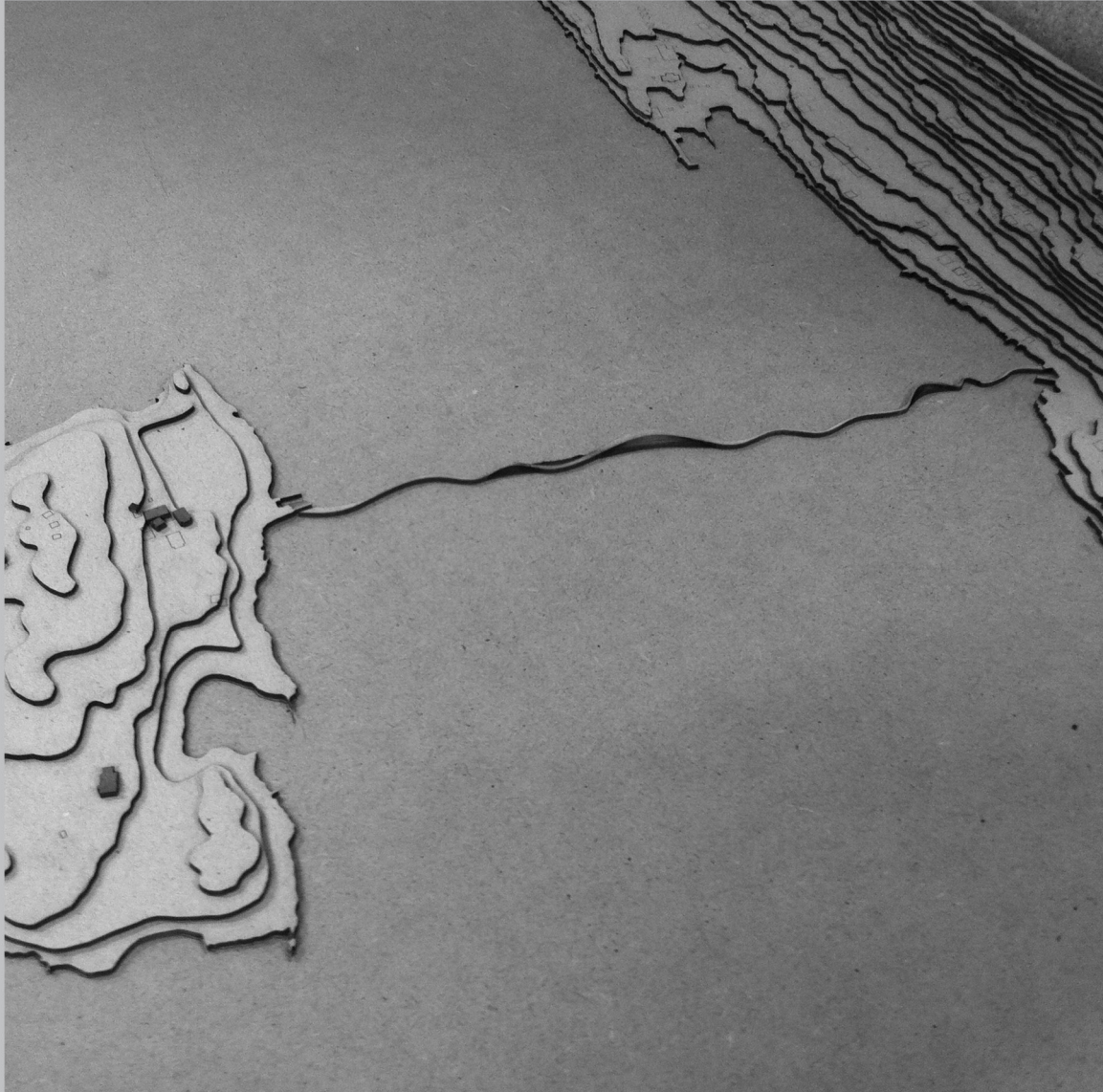


We still believe Grubbegata is one of the more suiting places to install a memorial due to the controversy around the closing of the street. Also it was the access point for ABB. However we do not wish to make a bridge to Utøya.

# REACHING OUT

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Making a bridge between Utøya and the mainland, about where the ferry would normally commute. It would be an opportunity to tell a story along the way, and the island would be accessible at all times.



By doing this one would change the identity of the island, and ruin the feel of the summer camp by not enclosing it from the outside world.

# TUNNEL

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Making bridges that were also tunnels, with light passing through opening which trees grow through.

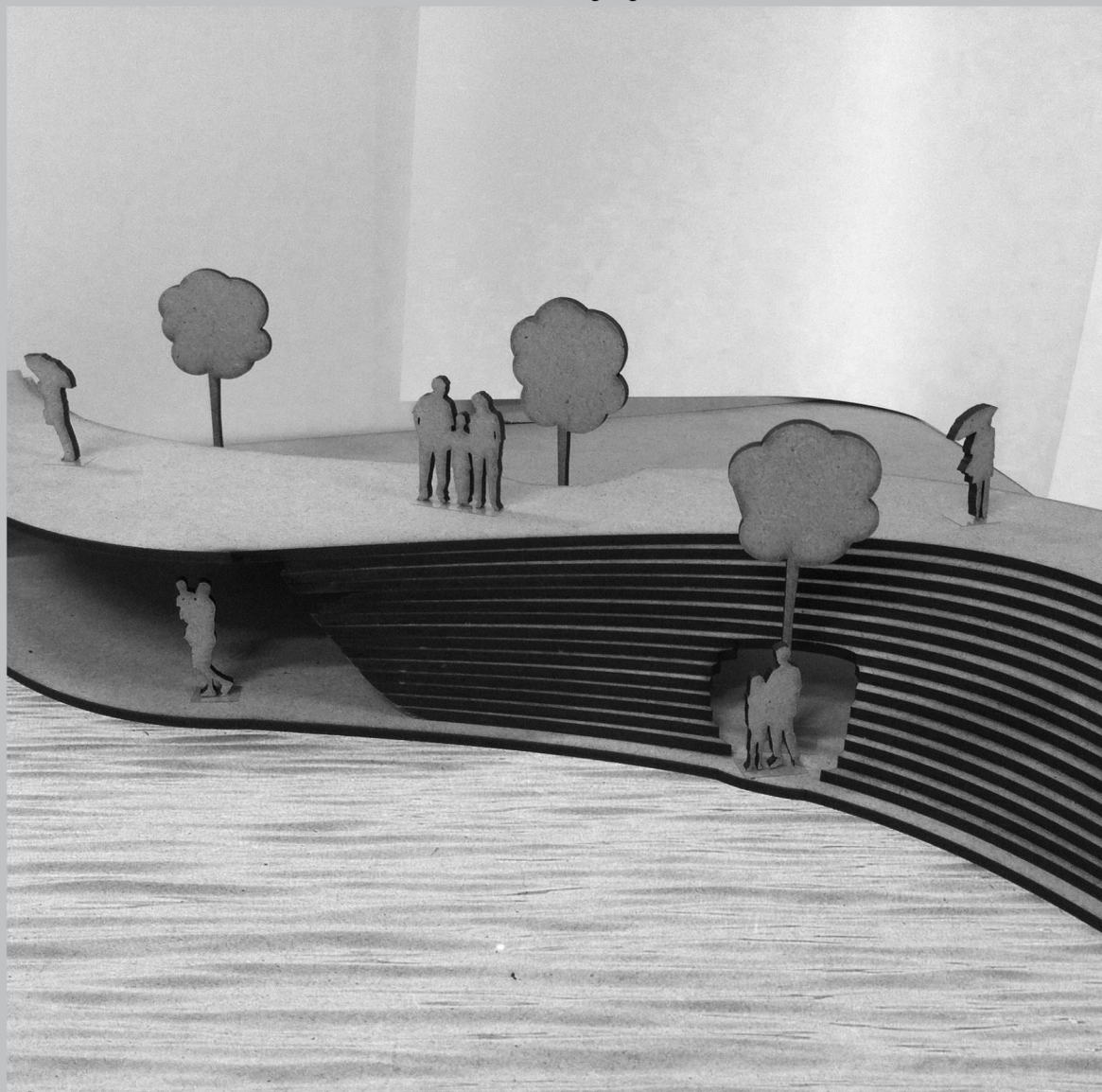


Not only are the technical aspects too challenging, but the idea is also banal.



# ARENA

The trees could grow from the dark to the light making connections in between the two layers. The steps could be an arena for sitting together.



Trees are a common way of showing growth, strength and the future in memorials. We felt however it was almost forced if the trees were planted.

# LAYERS

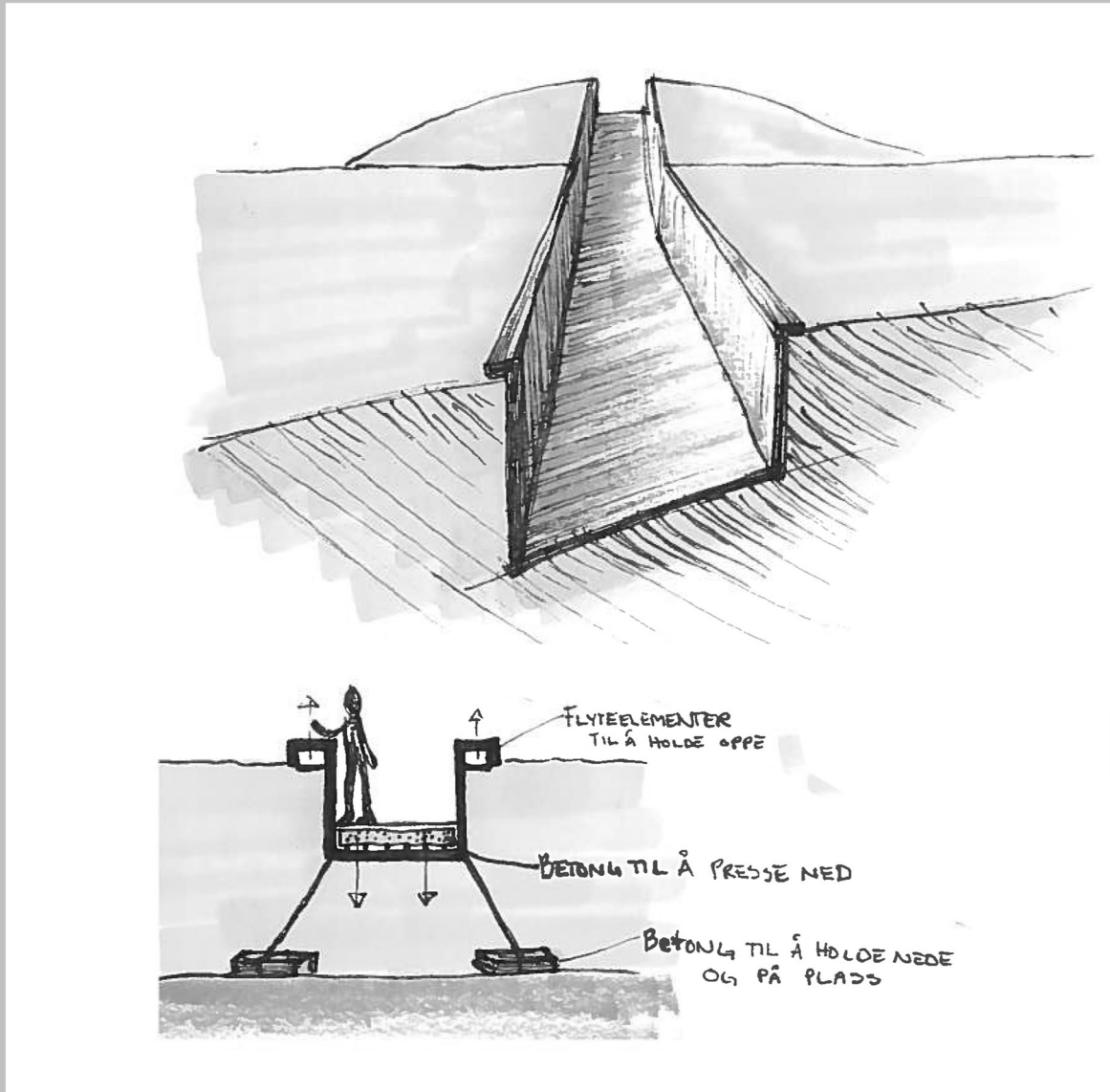
The bridge going out to Utøya could be consisting of two layers, one with a view and more light, one that is darker with glimpses of surroundings. There would also be stairs for one to sit.



A condescending design in some ways because one is supposed to grieve and feel darker emotions downstairs, and move forward upstairs. It is not that simple.

# FLOATING

A bridge that would go through water so one would get the perspective by the water surface. Our favourite idea of a bridge as it took you not only over, but also through something.

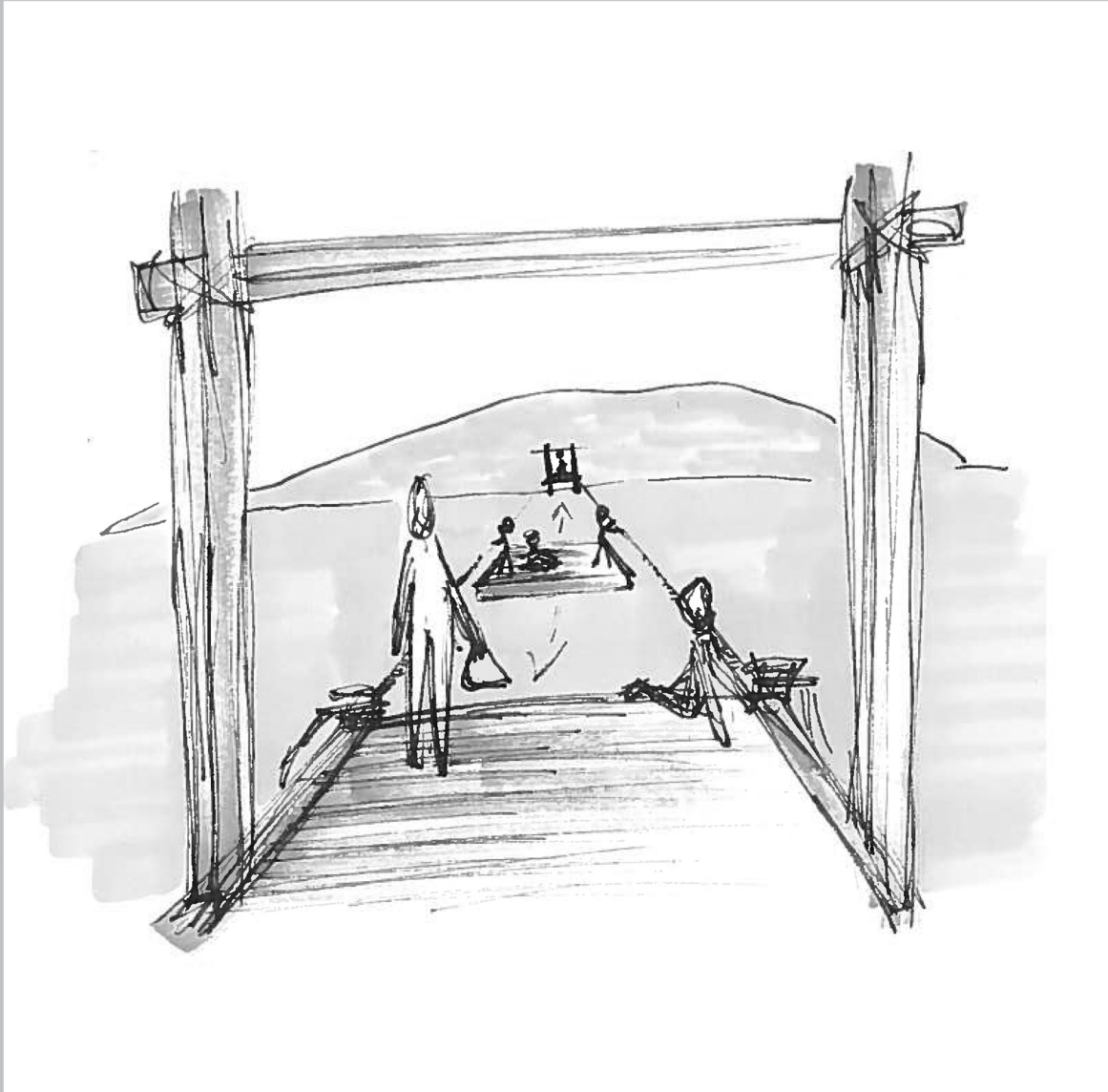


We left the idea of bridges due to the fact that we did not want to ruin the identity of the island.



# FERRY

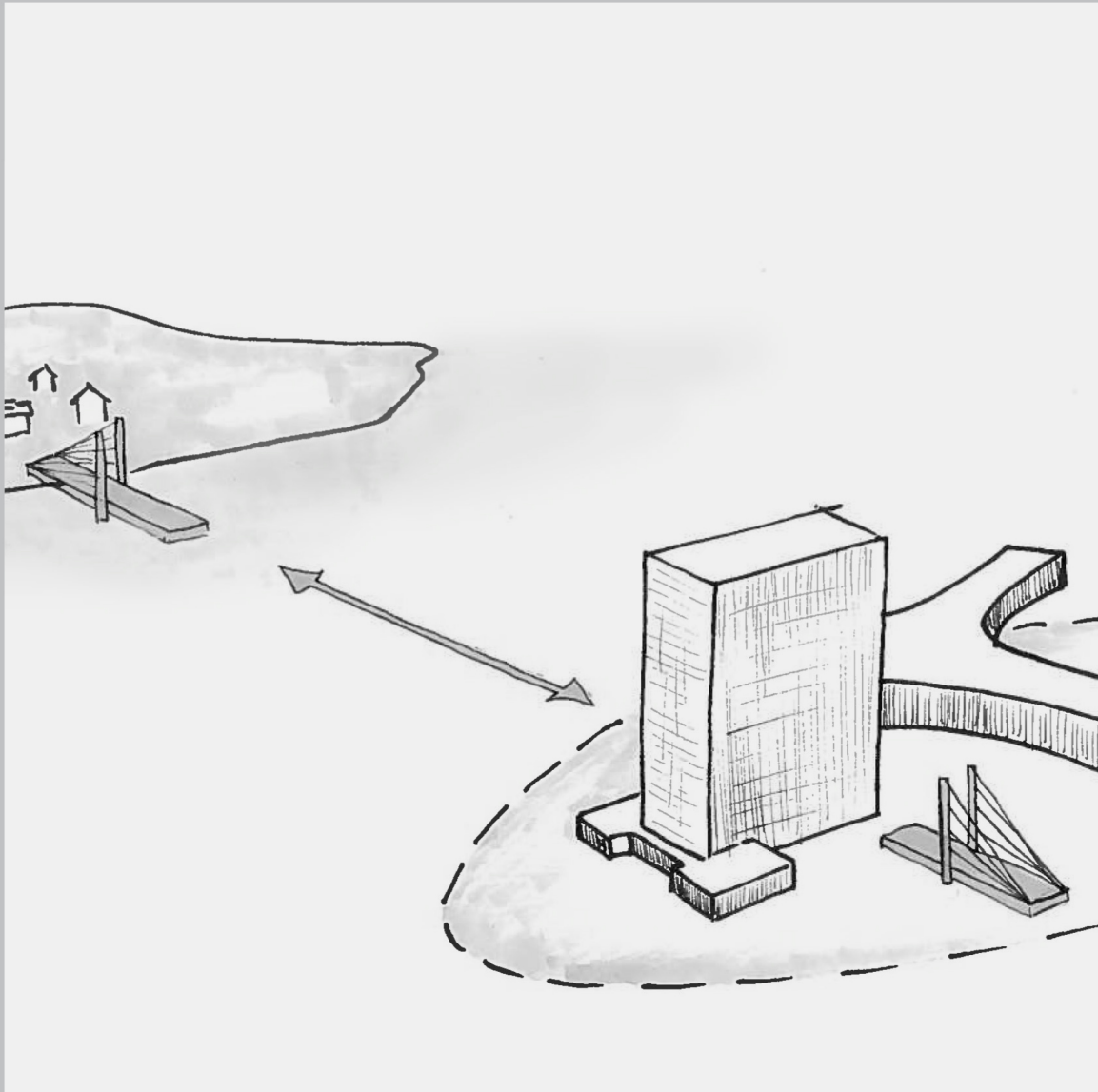
Looking at the possibilities to involve practicality with a memorial by looking at how a cable-ferry could also tell a story.



At the end of the day we wish to give the visitors peace and quiet to commemorate, not to kill two birds with one stone when travelling and remembering.

# REACH OUT

A gesture between the sites, making the visitors keep in mind the other place it happened when visiting a site.



We believe in a response on both sites, not as literal as this sketch.



# HEALING PLACE

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When discussing to which extent we wanted to intervene with Utøya we wrote a small text about the healing of place:

Bringing back to original function, new function or just function? There is a lot of literature and opinions regarding the concept of healing place. However we had to draw our own conclusion when designing a memorial for Utøya. We saw three main opportunities and in order to grasp an understanding we compared the broken place to a broken hand.

Fixing and "covering up": Imagine the hand is broken, fingers are crooked and the skin damaged. One decides not only to wear a cast to make it usable again, one even has plastic surgery so one wont see the marks on the skin and the crookedness of the fingers. One removes all evidence that the hand ever was broken. One could compare this to covering the evidence that there ever was shooting on the island, buying new wood to replace the wood with bullet holes. Removing all evidence that anything ever happened, living on as if nothing ever happened.

New function: In this case the hand is broken, but instead of trying to fix your hand one uses the other hand, or ones foot. One changes the function completely. One could compare this to building a bridge to the island, it would take away the identity of being an island, and the enclosed paradise it was for so many years will never again exist in the same way, neither the chance to imagine the function.

Bringing back to function: Embracing the scars and marks, but making the best of the hand that you've got.

This would be to make an appropriate gesture at for July 22nd, but also knowing that something happened and it is naïve to think that things will be exactly the same.

# VISITING

We made 2 visits to Utøya, one in February and one at the end of March when we had the option to walk around the island on the ice and of course also on the island. The image is of the ferry "MS Thorbjørn" on the mainland.



The image of the ferry in the ice is powerful as it seems as time is frozen from the moment of the attack.

# UTØYA

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We made 2 visits to Utøya, one late February and one in late March. It was useful to grasp an understanding of the mood on the island for us. More than anything it is a beautiful place and the home for engaged youth.



After the second visit, we got an even better understanding that there could be activity here again, and we did not want to ruin it with a morbid design.



# SHORE

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When being able to walk on the ice we saw the wrinkled cliffs which were saving a lot of lives on July 22nd. They became an inspiration to us in terms of architectural expression.



In the end the idea was very much influenced by vertical lines cuts as we felt it can put thoughts in perspective. It is also interesting how the lines of the stone reveals its history like grains on trees.

# CAVES

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Along the cliffs there are multiple caves where a lot of people hid during the shooting massacre. The caves to us gave the impression of a friendly safety.



We tried to use the idea of hiding in a very direct way at Sørbråten, however we did not want to force it on the visitors. In the end there is space to be both seen and unseen, alone and together.

# OPENING

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Inside the caves at Utøya. The impression can be diluted in terms of negative and positive. Getting a sense of perspective as well as connecting with ones own solitude.



The emotion provoked from sitting inside the caves was and inspiration to the final design with the dark cut.



# SØRBRÅTEN

Here one sees Sørbråten on the right and Utøya in the distance. Sørbråten seems to reach out and approach the island, we could imagine a spine reaching underneath the water to "Stoltenberget" at the north end of Utøya. At this point we decided on Sørbråten as our site.

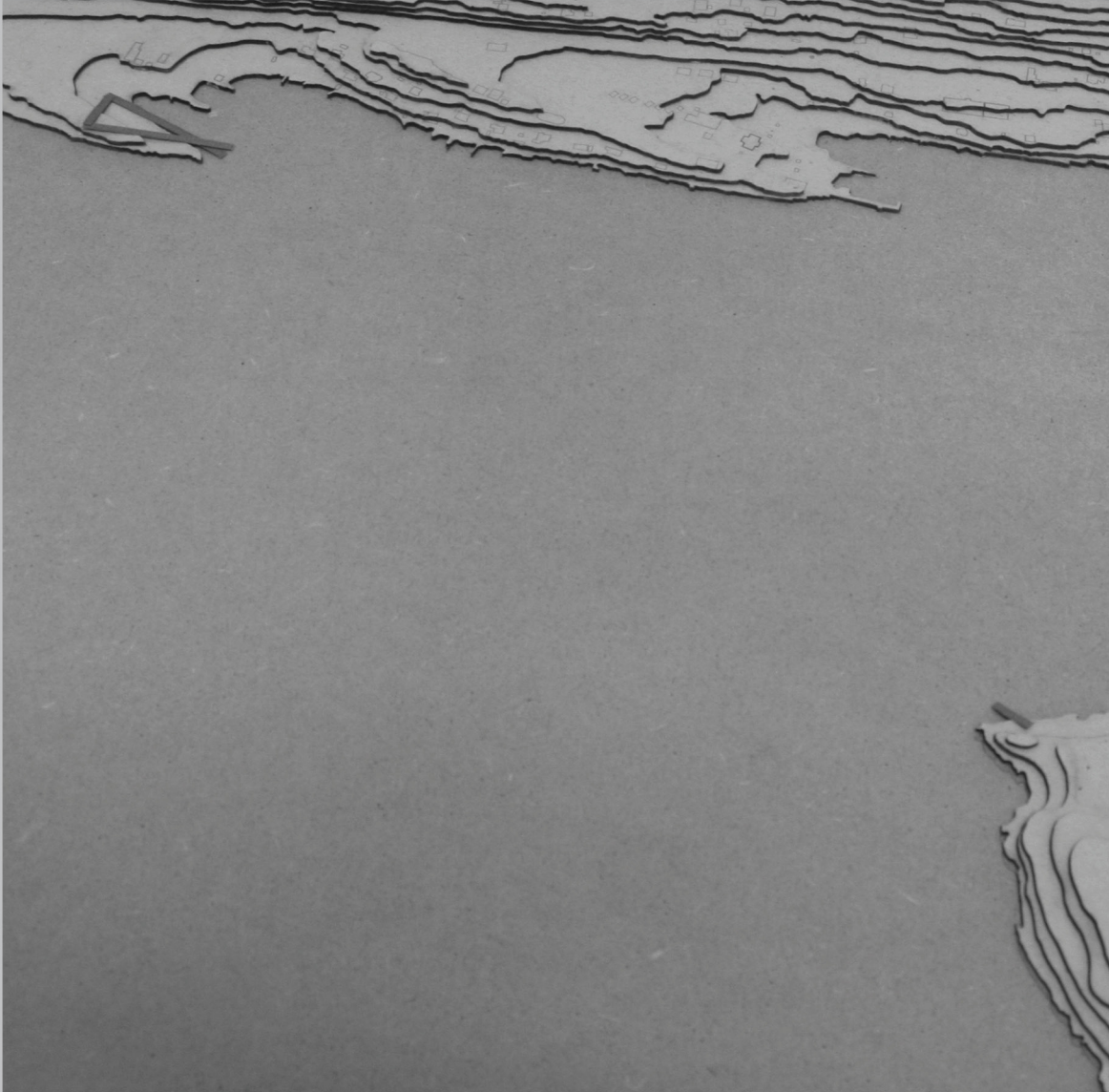


The connection that you get from a viewpoint was more important than any other gesture in terms of reaching out.

# CONNECTING

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There were several experiments on how to link Sørbråten and Utøya, if there could be a reply to the gesture from the mainland at the island, project lights etc. We started imagining a spine under water between the two edges.



After consideration we felt it was unnecessary to make a response at Utøya, we wanted to keep the island like it is. However a gesture from Sørbråten was made by leading the design in to the water and not marking the edge of it.



# STORYTELLING

An idea for the journey we wanted to take the visitor on, at Sørbråten. One would go through the pillars on the way there, round the bonfire and experience the view on the tip, then go up the stairs on the way back.



As in a real story one needs a priming, a climax, to learn something and an ending, this felt more like a running track.

# THE COLUMN

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A text we wrote on our ideas around the column

Looking at the opportunities, connections and symbolism behind a column.

The first democracy was held around 507 BCE in the ancient Greece. Modern democracy is a policy where all citizens whom are allowed to vote have an equal say in decisions that affect their country. Anders Breivik has dreams in his manifest of a Norway where one would have artificial wombs so that women would not be necessary, the weaker gender, and the attack was made on multiculturalism which is something that has grown due to democratic decisions.

The column existed before ancient Greece, but one could say that they became recognized as a form of art and expression in that time. They would use the columns on the outside of building according to classical orders of architecture. They would send a signal of wisdom and power. We wish for the memorial to send a signal also.

Columns are defined as a compression member, a necessity in order to sustain a structure, all equally engaged in a purpose. These young engaged people whom lost their life were all fighting for a greater purpose, all important in fighting for the democratic society. We would like to see them as columns serving a great purpose- together in equality, proving the attack "wrong" purely with it's expression.

Columns in ancient Greece would all have an expression and style, Corinthian, Doric or Ionic. The styles, sizes and details were many. We found the idea of a column as a great opportunity to present the people, by decorating and carving

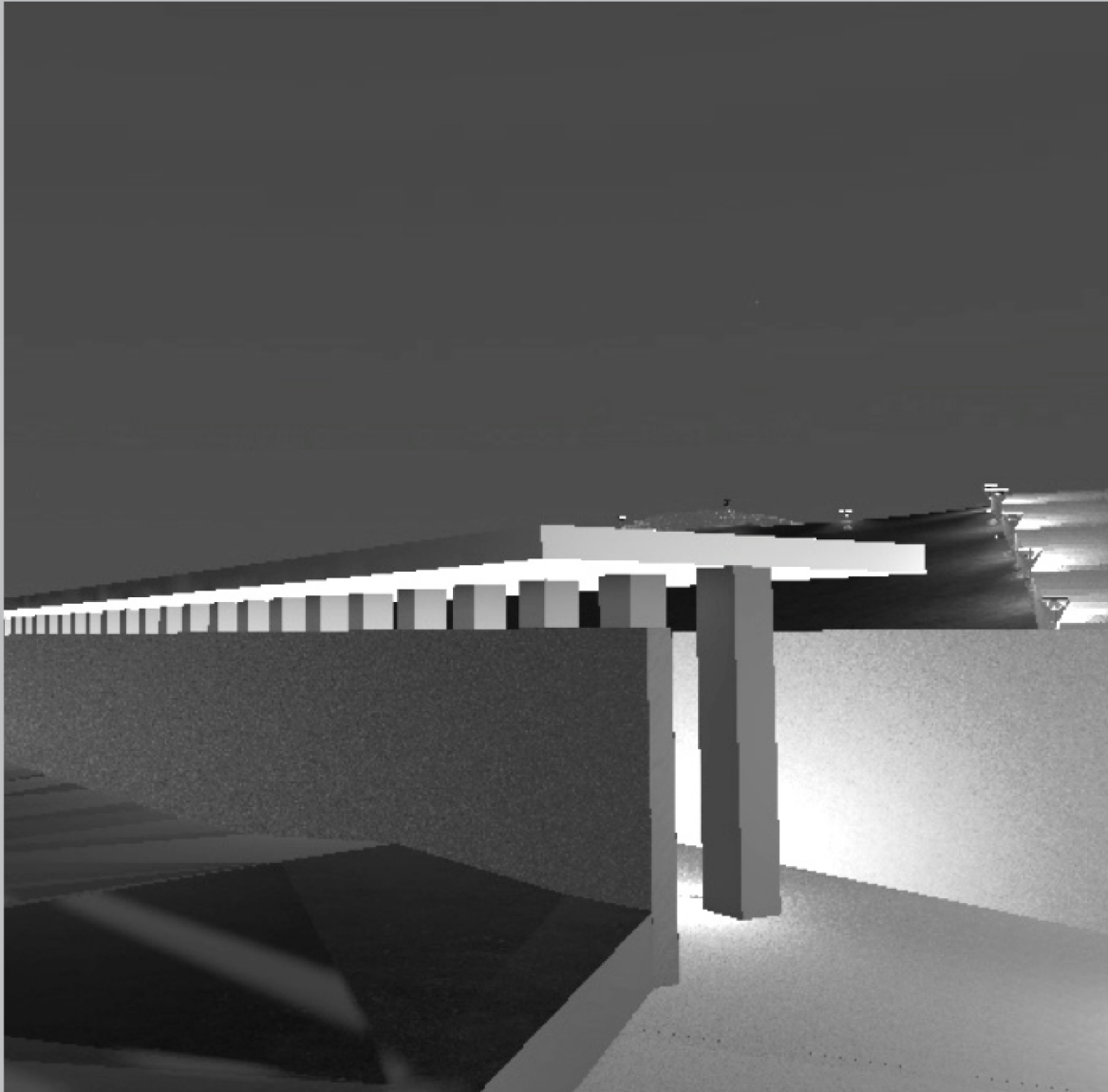
them as individuals. The strongest idea for now would be to carve written text by loved ones on to the column, leaving people who did not know them to get to know them, and people who did to remember. The writings could be letters from friends, family, teachers, etc with stories, descriptions, sketches etc. Also we live in a modern society where social media is prominent, especially in the lives of young people. Facebook and iPods say a lot about a person so that could also be considered.

All in all we see the column as an opportunity for both personal representation and a political response.

# PILLARS

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A hallway where the roof would be held up by 69 pillars representing the victims. We thought of this as a way of representing democracy, as all the pillars play a role in carrying the roof.

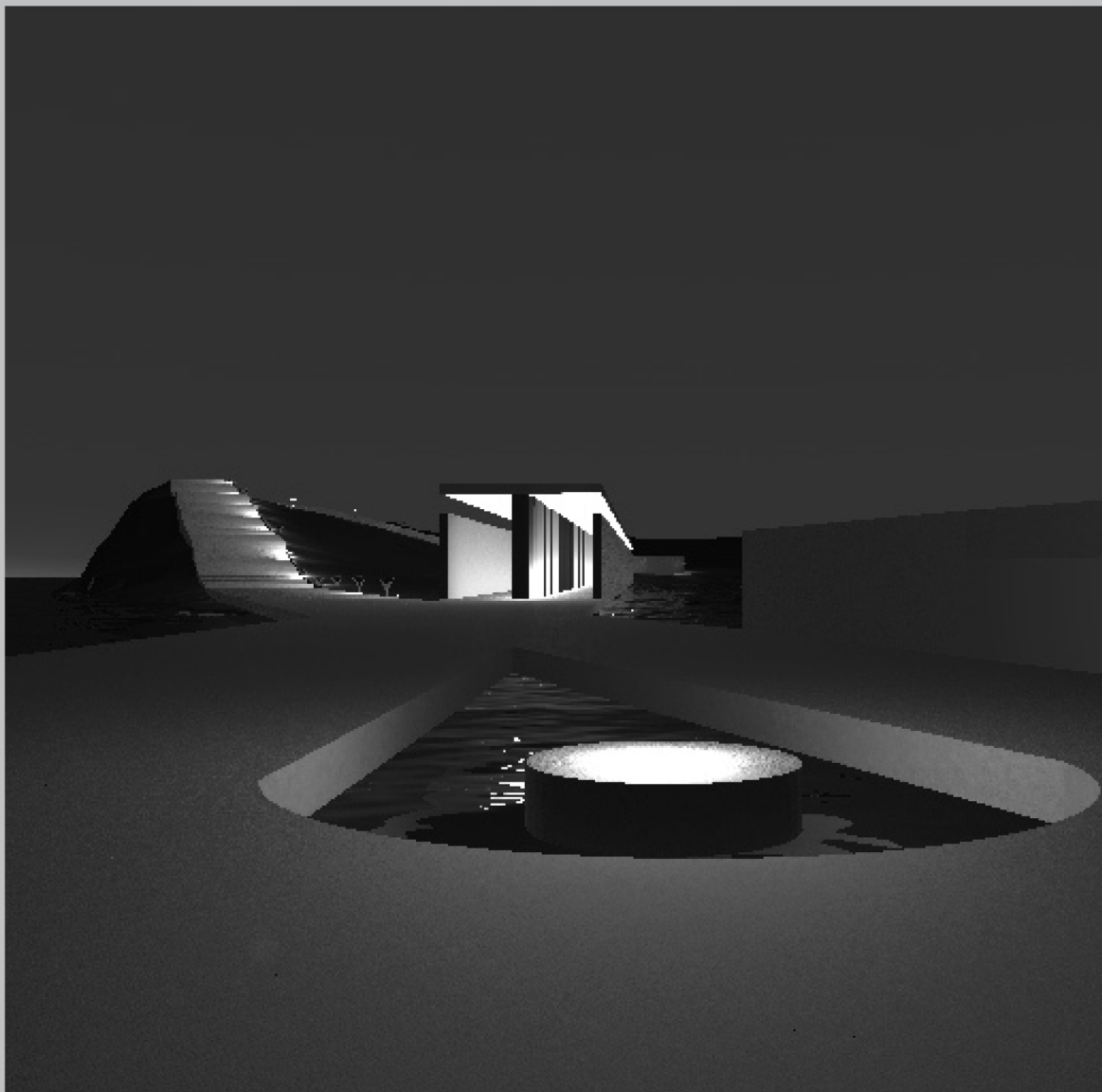


After grasping a better understanding of the happening and memorials, the representation of the individuals should not have to carry a memorial, but the memorial should tell a story.

# BONFIRE

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Another take on the bonfire, something one walks around before going back. Also it would be an interesting contrast to place the bonfire in the water.

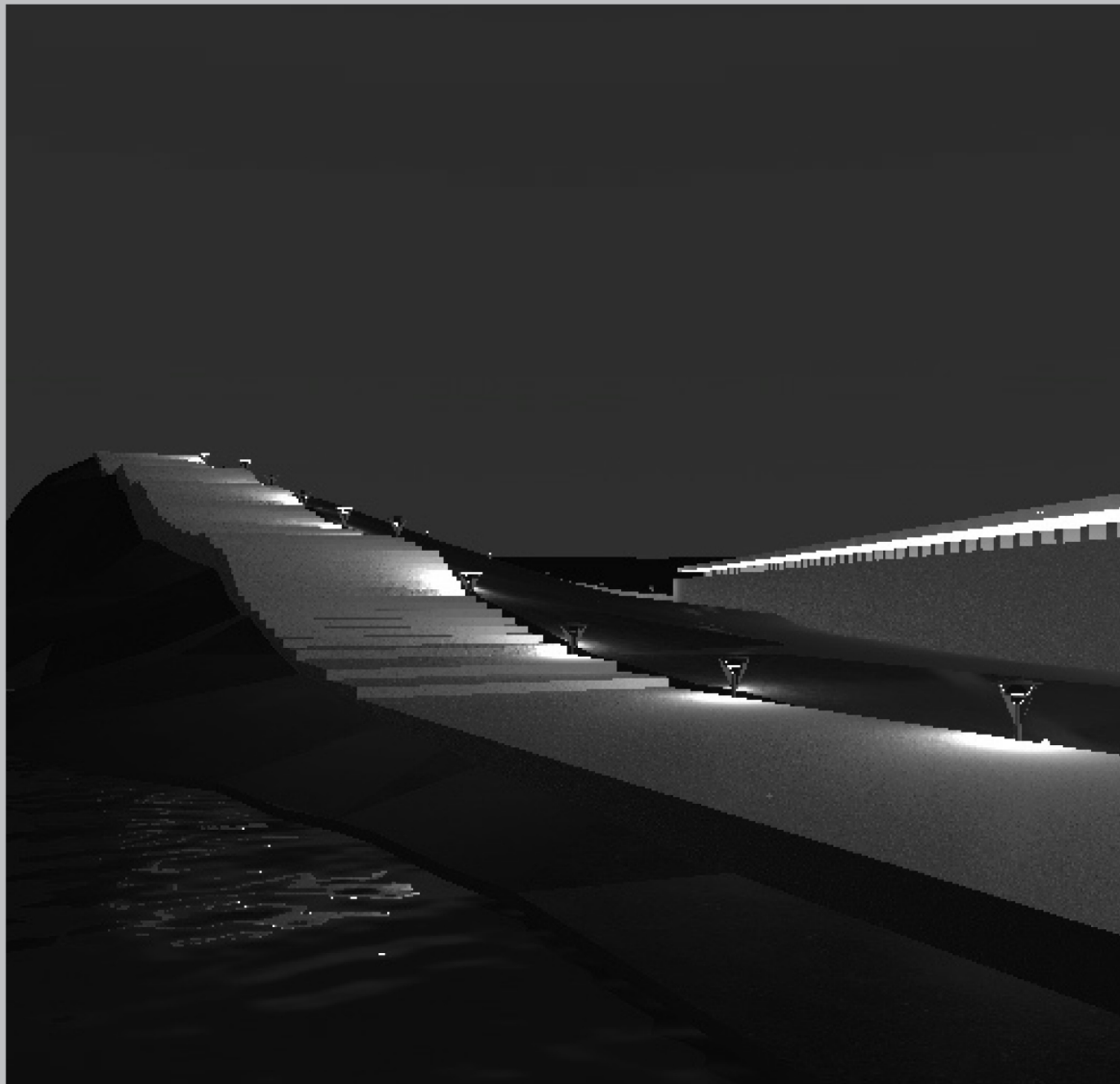


We did not believe in the unnatural way of rounding something, as if the experience was a track.

# WALKING BACK

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At Sørbråten, giving the walk back a different expression. Open, light and going upwards.



The conclusion was to not force the way back, nor make people walk in masses on artificial land.

# CURLS

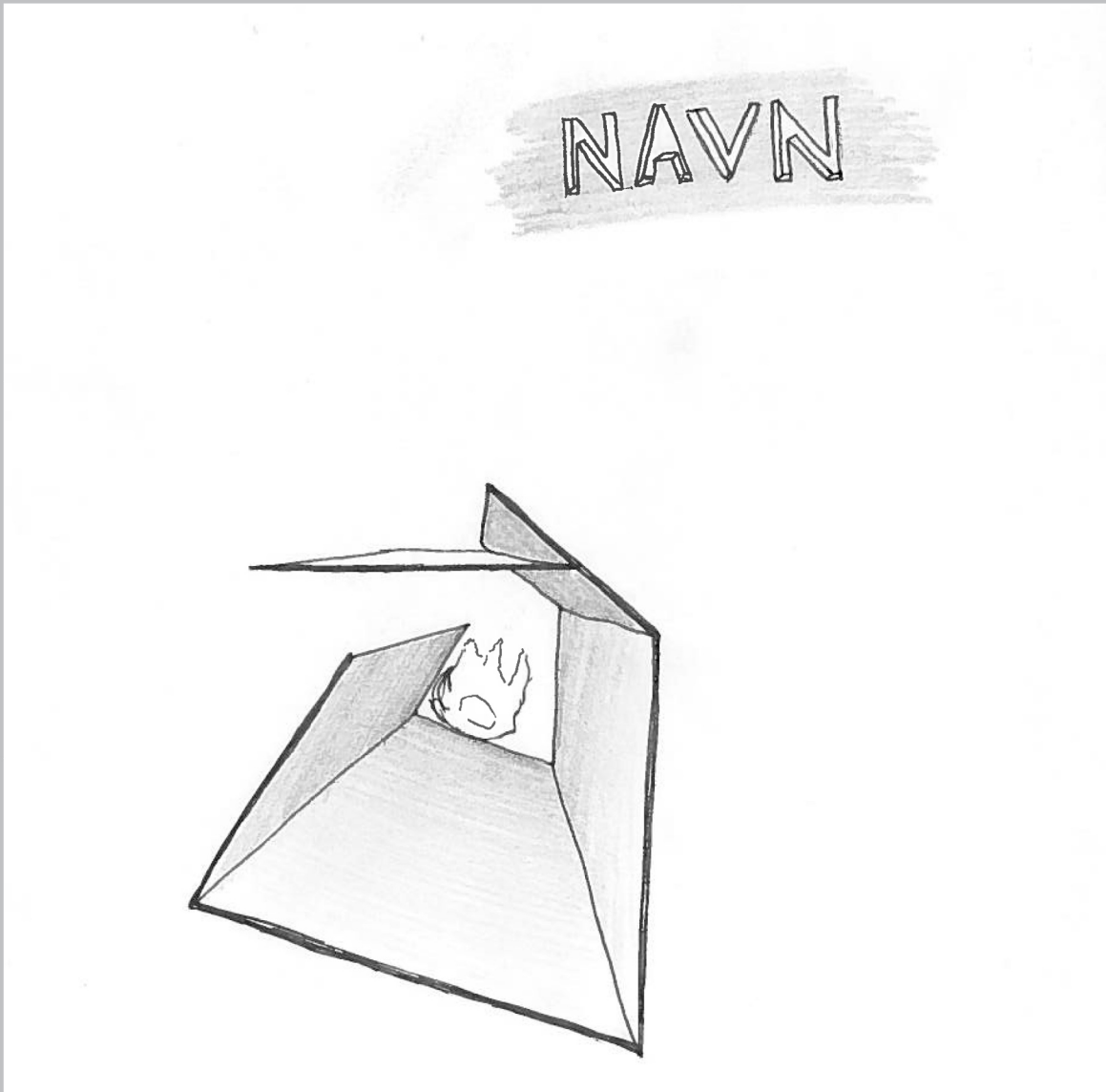
Looking at how one could be intervened in a knot of 69 pillars, always discovering a new pillar and getting disoriented. Also looking at how one could allow light in to the tunnels.



The story in the end did not turn out to be about pillars.

# TESTING

When playing with the idea that pillars would represent the individuals we explored the idea of making hollow pillars which would from the inside reveal writings about that individual.

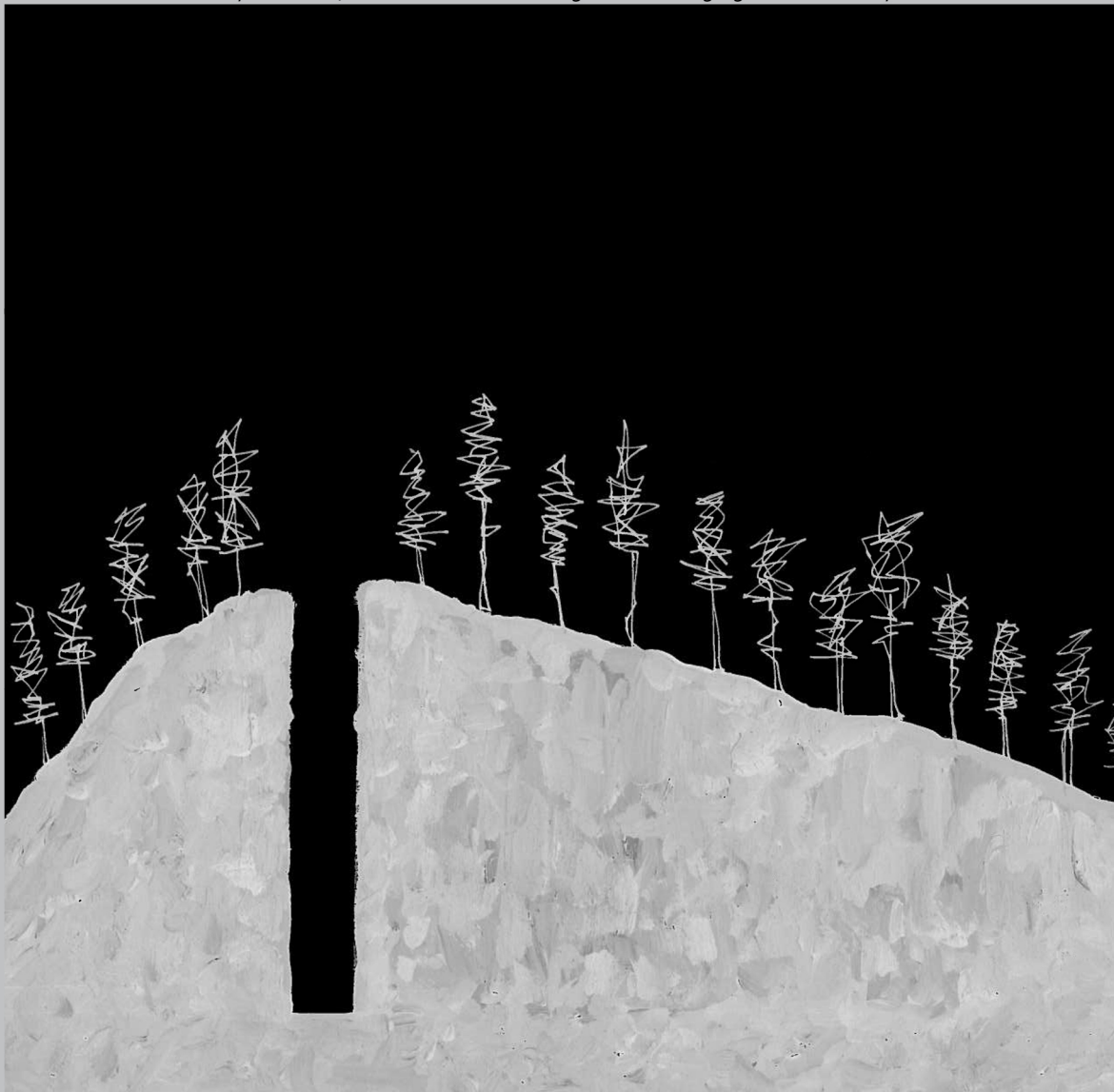


It is important to never forget those who were killed, but by only projecting that one does not tell visitors the story. It feels like we show even more respect by telling a true and painful story.

# CUT

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When arriving at Sørbråten, after seeing the caves and the cliffs at Utøya, the idea jumped at us. The nature struck us as very beautiful, when the idea of cutting it and damaging it to tell a story hit us.



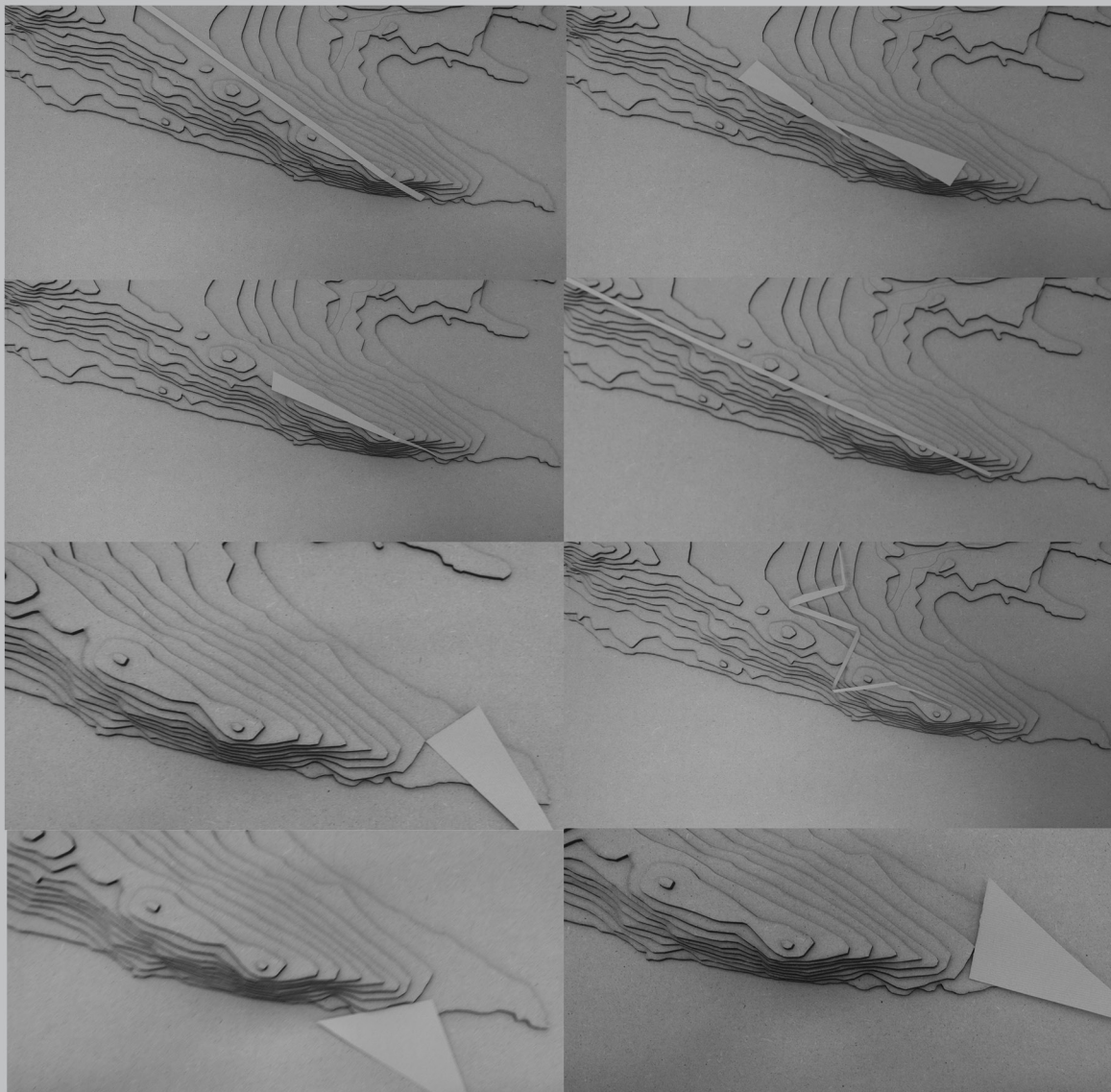
This was the beginning of our final idea, although it went complicated and back to simple.



# EXPERIMENT

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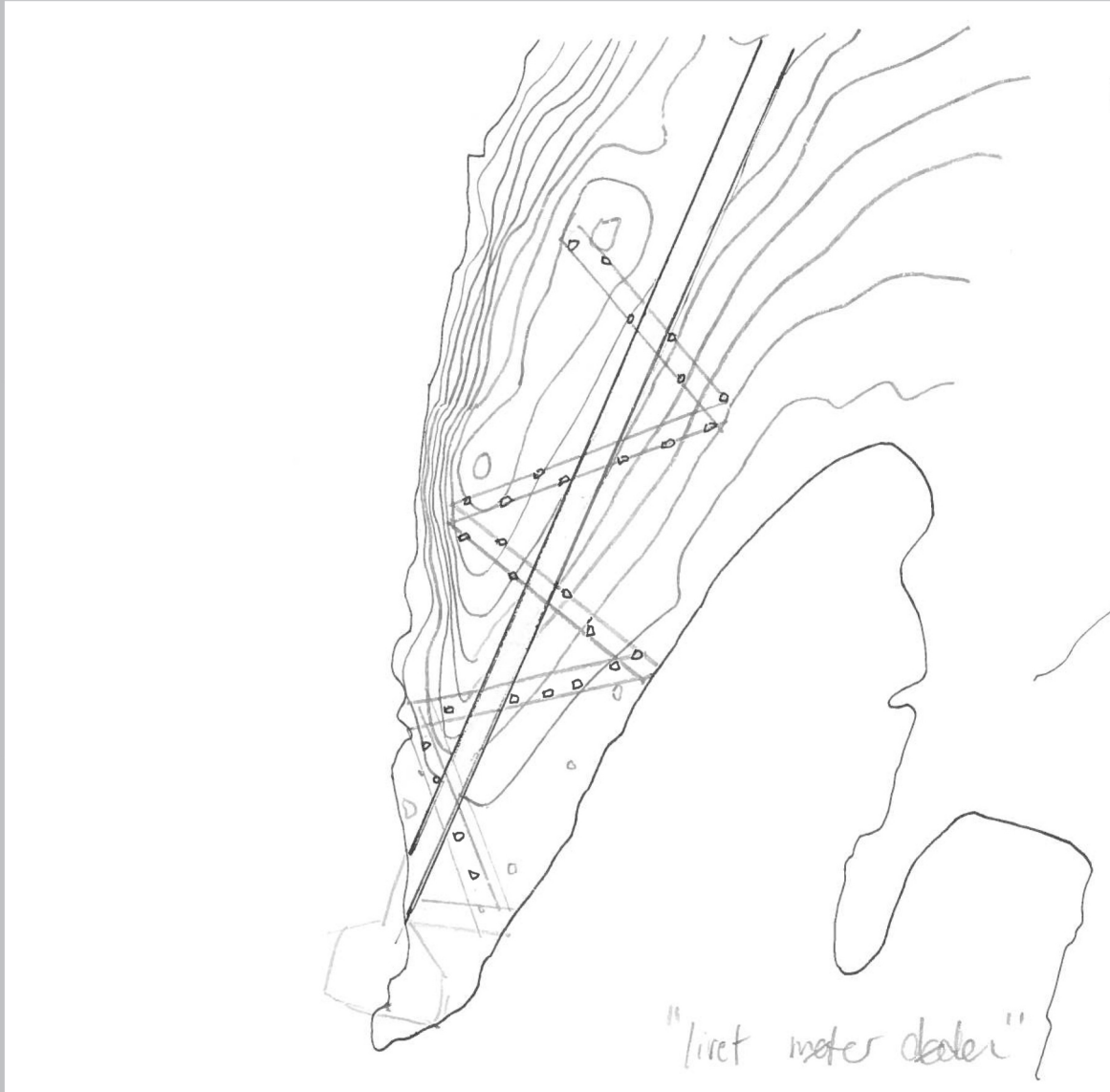
When deciding on the scale and nature of the cut we experimented a lot with different directions, thickness, rhythm, angles and piers that work as a pavilion.



We decided the more simple the better and that the triangle pavilion would embrace the distance between mainland and Utøya.

# LIGHT MEETS DARK

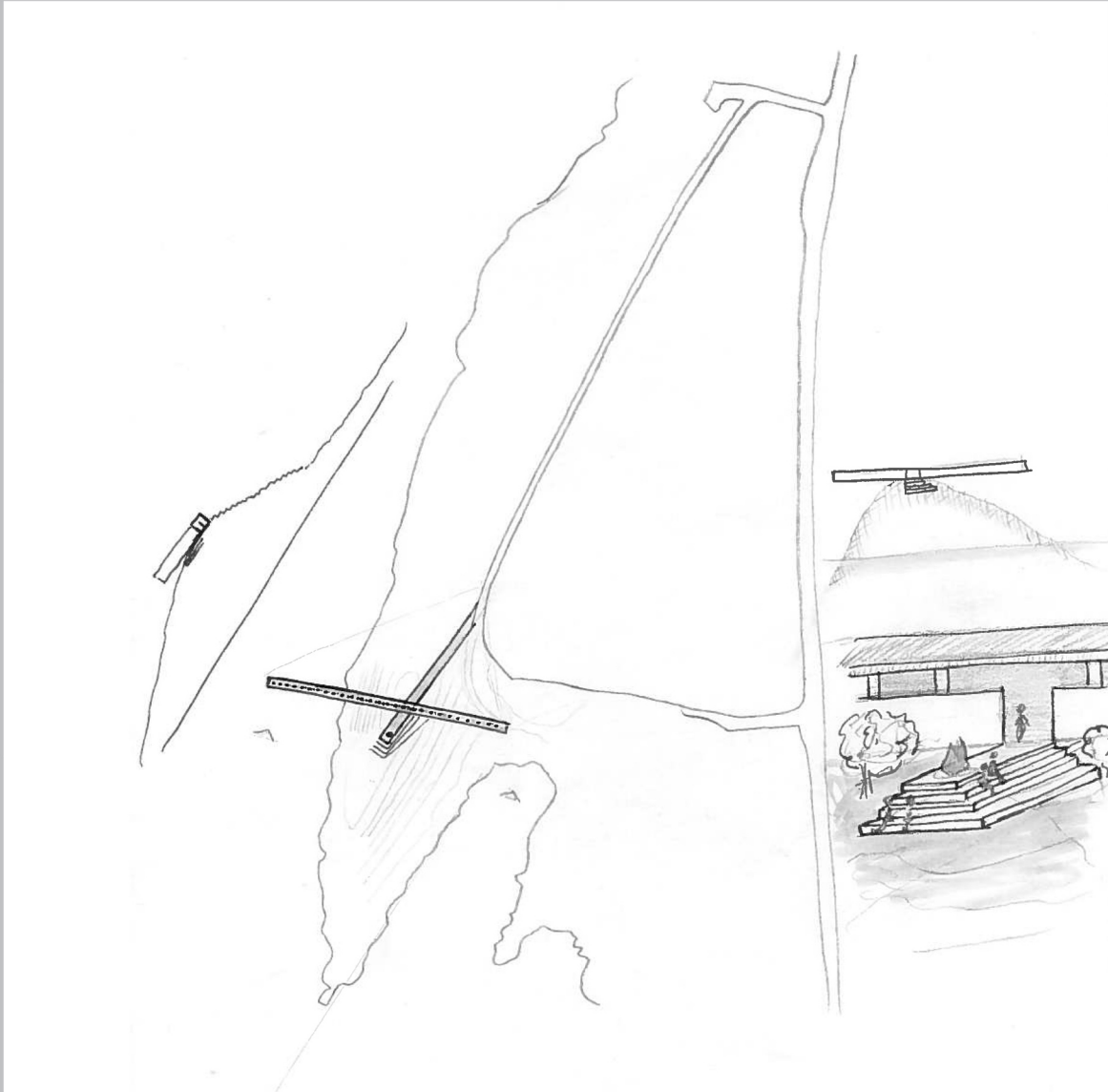
The way back from the viewpoint was a difficult task. This sketch is about making the path back move across the cut, so it is like death meets life. It could be supported by the 69 pillars.



We did not want to force the way back, as that is so individual. Also we should trust the cut to perform its impression with simplicity.

# BALANCING ACT

Making the viewpoint balance on top of the cut, symbolising the balancing act of many things in life.

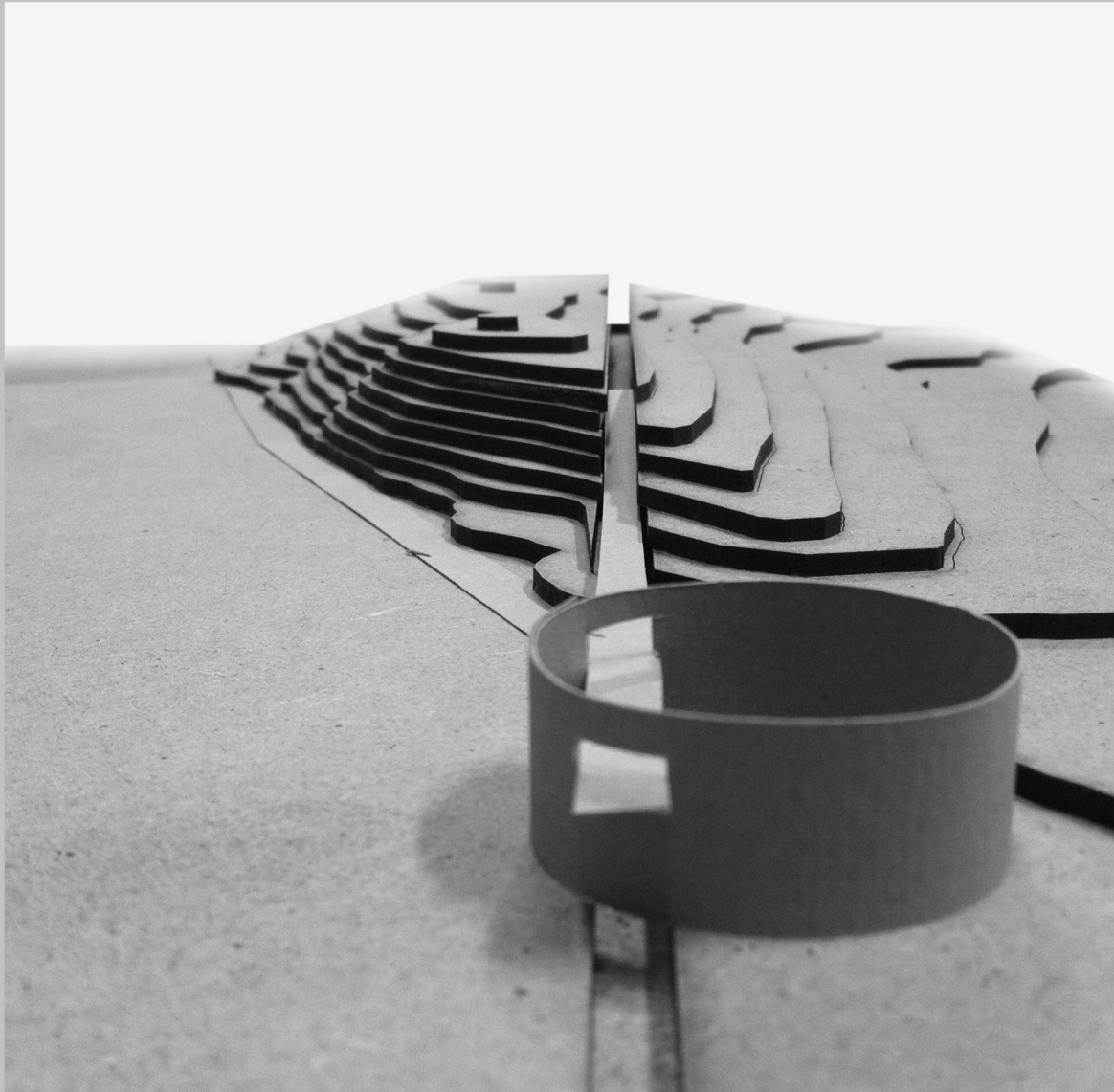


The symbolism turned out too banal, but resulted in the pavilion stretching more vertically.

# ENDPOINT

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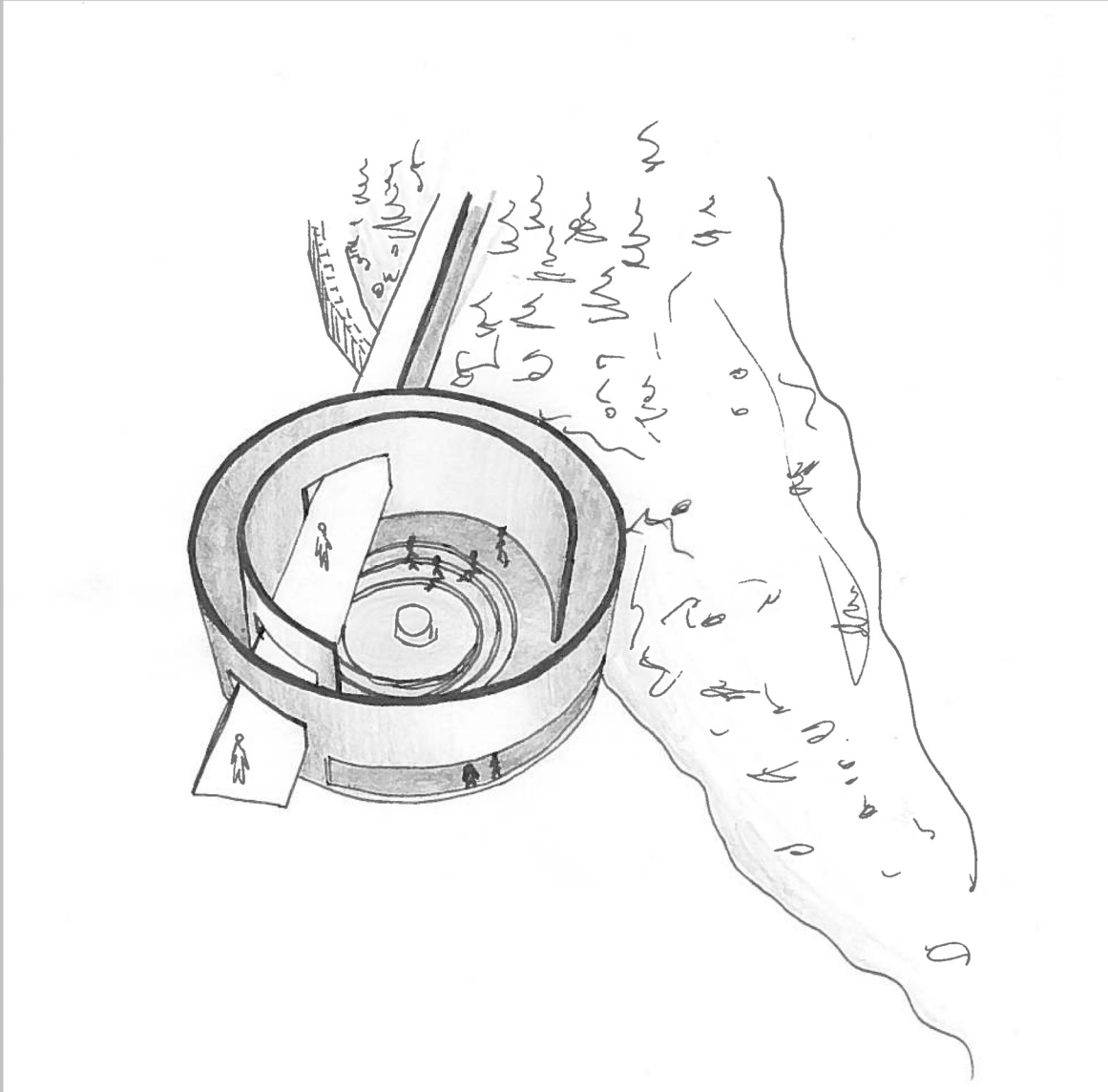
What happens at the end of the cut? Could we make an arena for gathering? A viewpoint? Here we explored the idea of an opposite shape meeting the hard lines, made for togetherness and overlooking Utøya.



In the end it felt unnatural to add too many large elements to the surrounding nature, also we wanted the cut to be the main experience.

# SPIRAL

The possible details of the spiral, one could insert a bonfire which would be visible when driving past the memorial.  
Also one would have a division where the upper layer is a viewpoint, and the lower layer is for gathering.

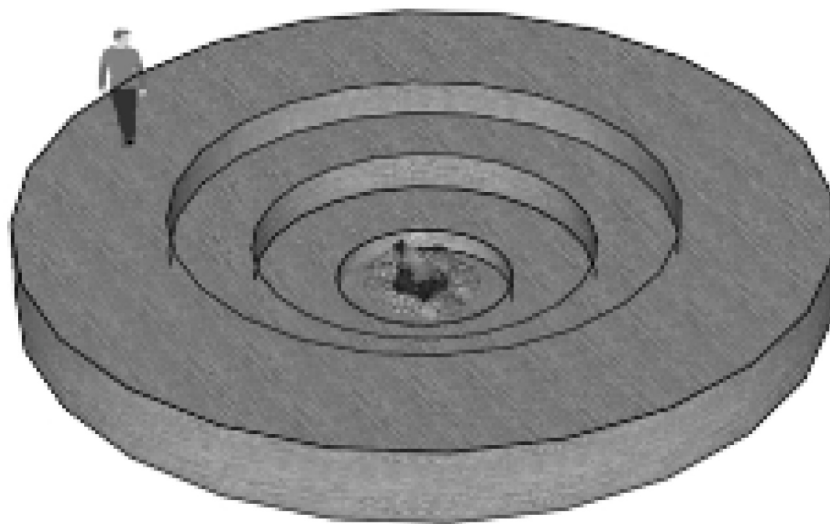


We had to kill our dear complicated design, as it would probably force emotion and confuse the visitor.



# BONFIRE

An idea of a bonfire where one could gather around it and sit together and share heat, thoughts and the calming effect of a bonfire. One could place one at "Stoltenberget" and one at "Sørbråten" for gathering.

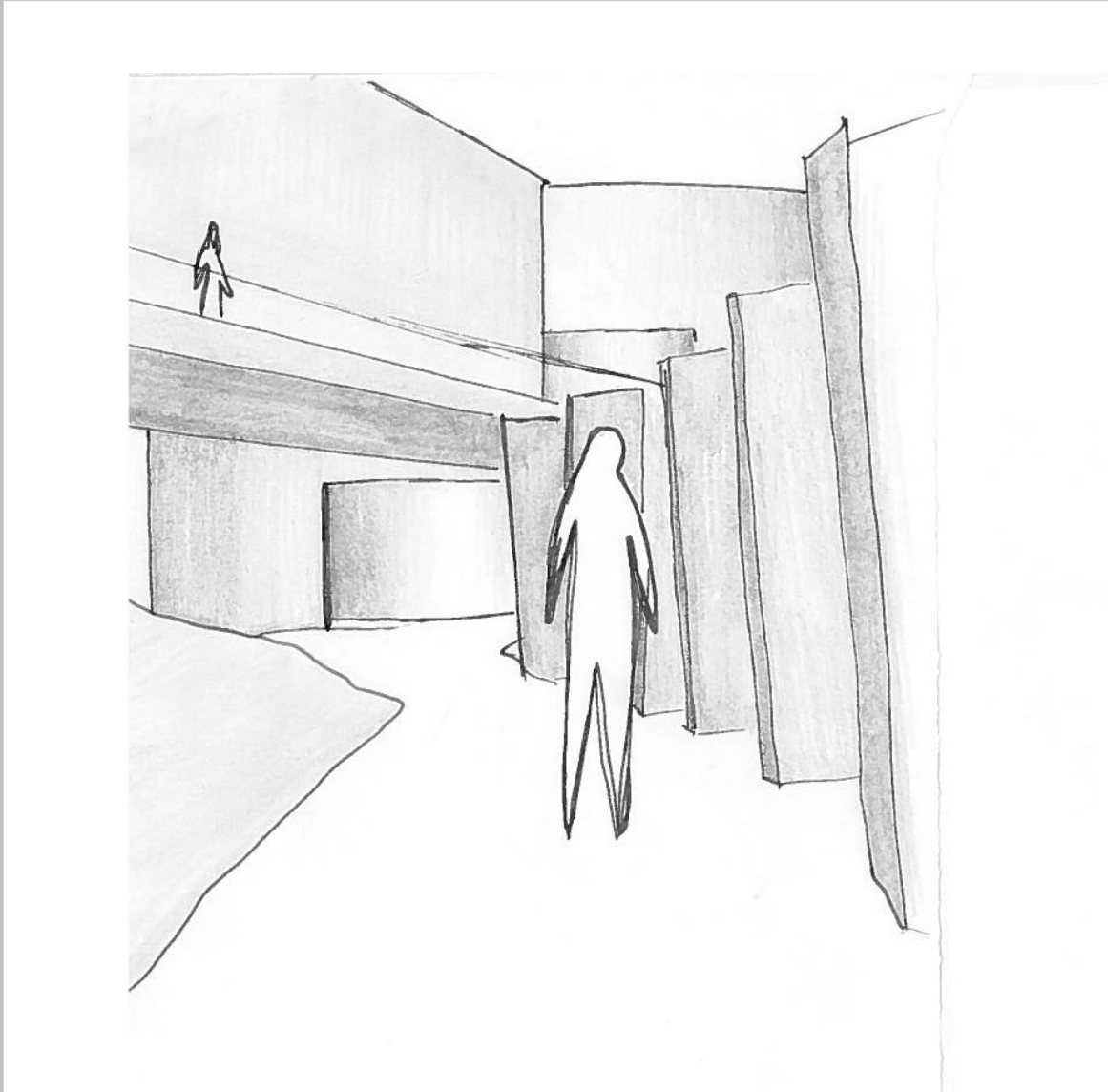


We did not want to force township/togetherness, also the fire in front of Utøya made horrible connections.



# OVER & UNDER

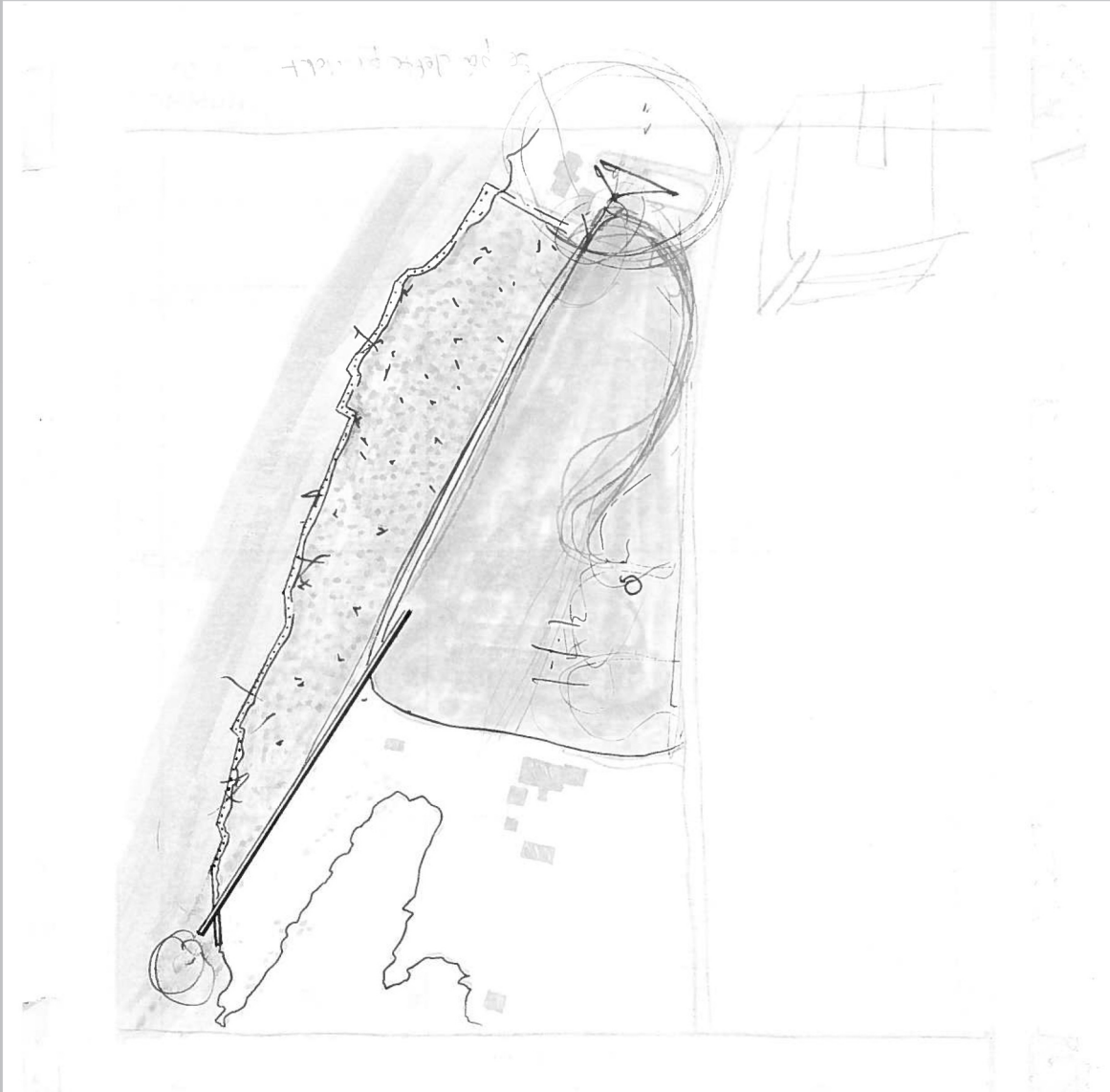
Perhaps one could have an entrance and exit at different levels that provokes meetings between the different directions?



The nature and opportunities of the site completely disappeared during the development of these monstrous ideas.

# WALKING BACK

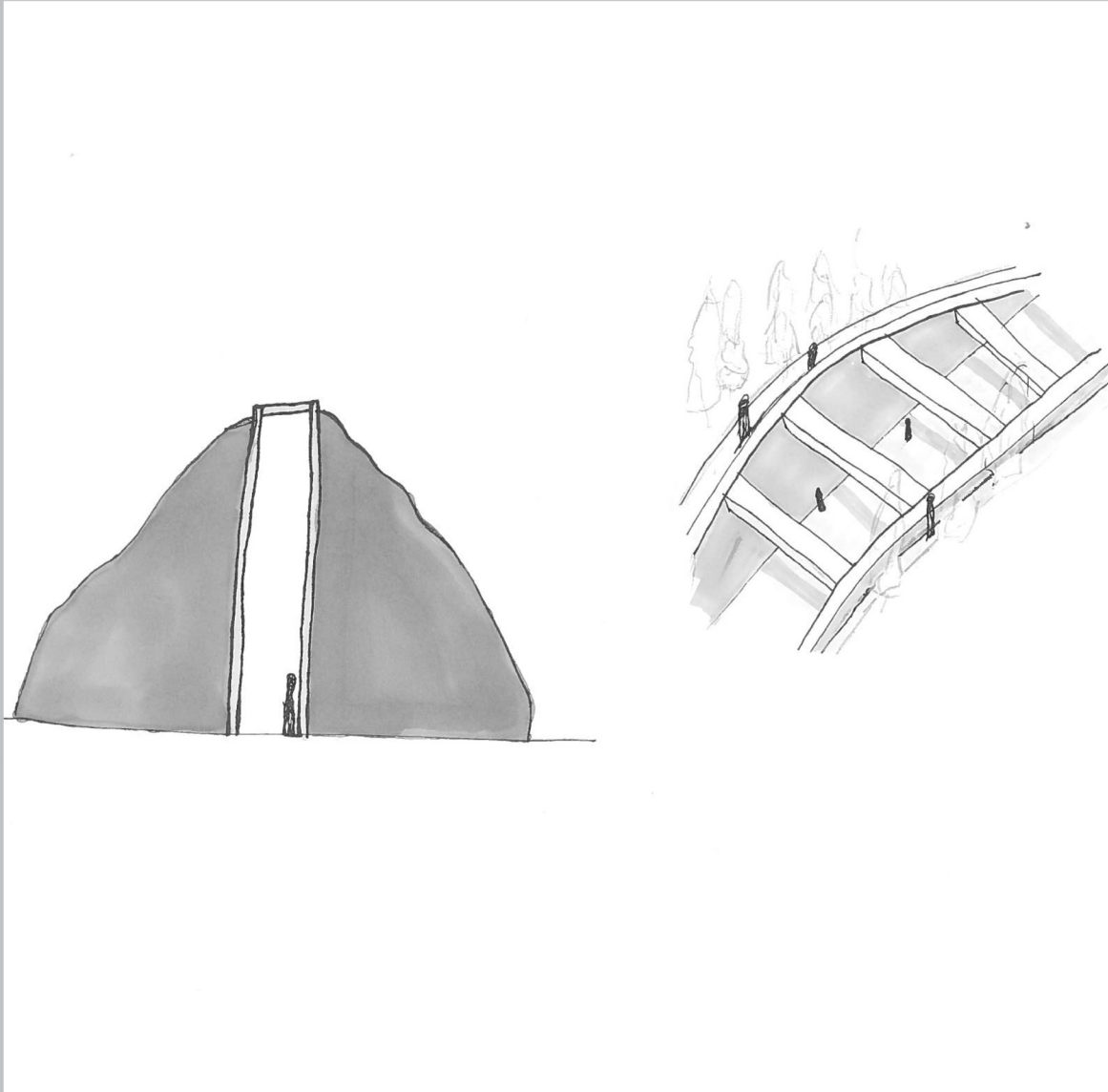
There was a lot of discussion on how one would walk back from the edge, by walking along the sea-side one could gain a different perspective and also give time to view the horizon.



The view at the edge seems less exclusive if the half the design would be along the water edge. Also we want the way back to be less directed and less dominating.

# HOLDING BACK

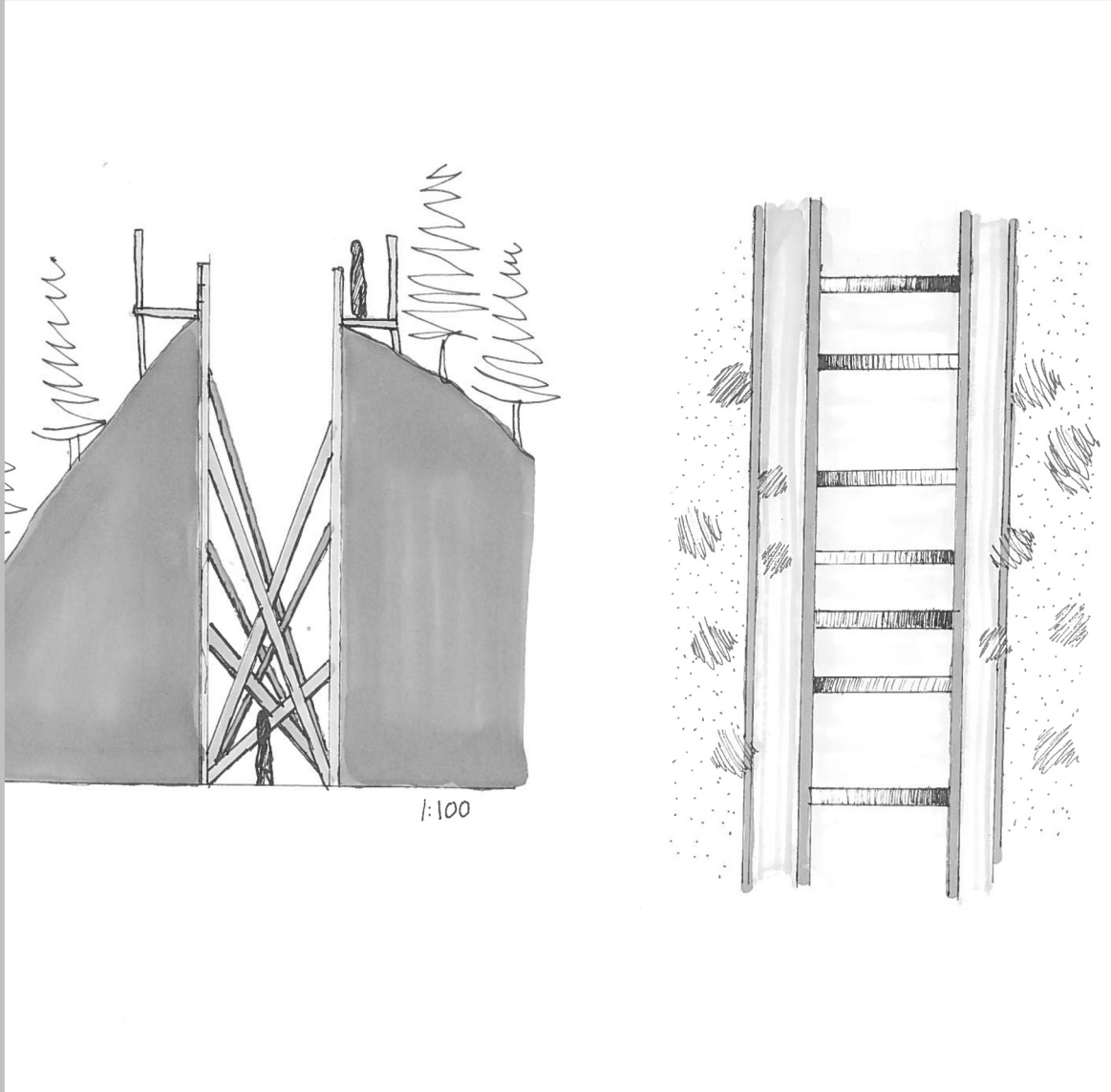
Giving 69 pillars the job of holding back the walls from caving in.



The number 69 is not what should draw your attention, also one would steal the opportunity of having a rhythm shaped by nature.

# OBSTRUCTING

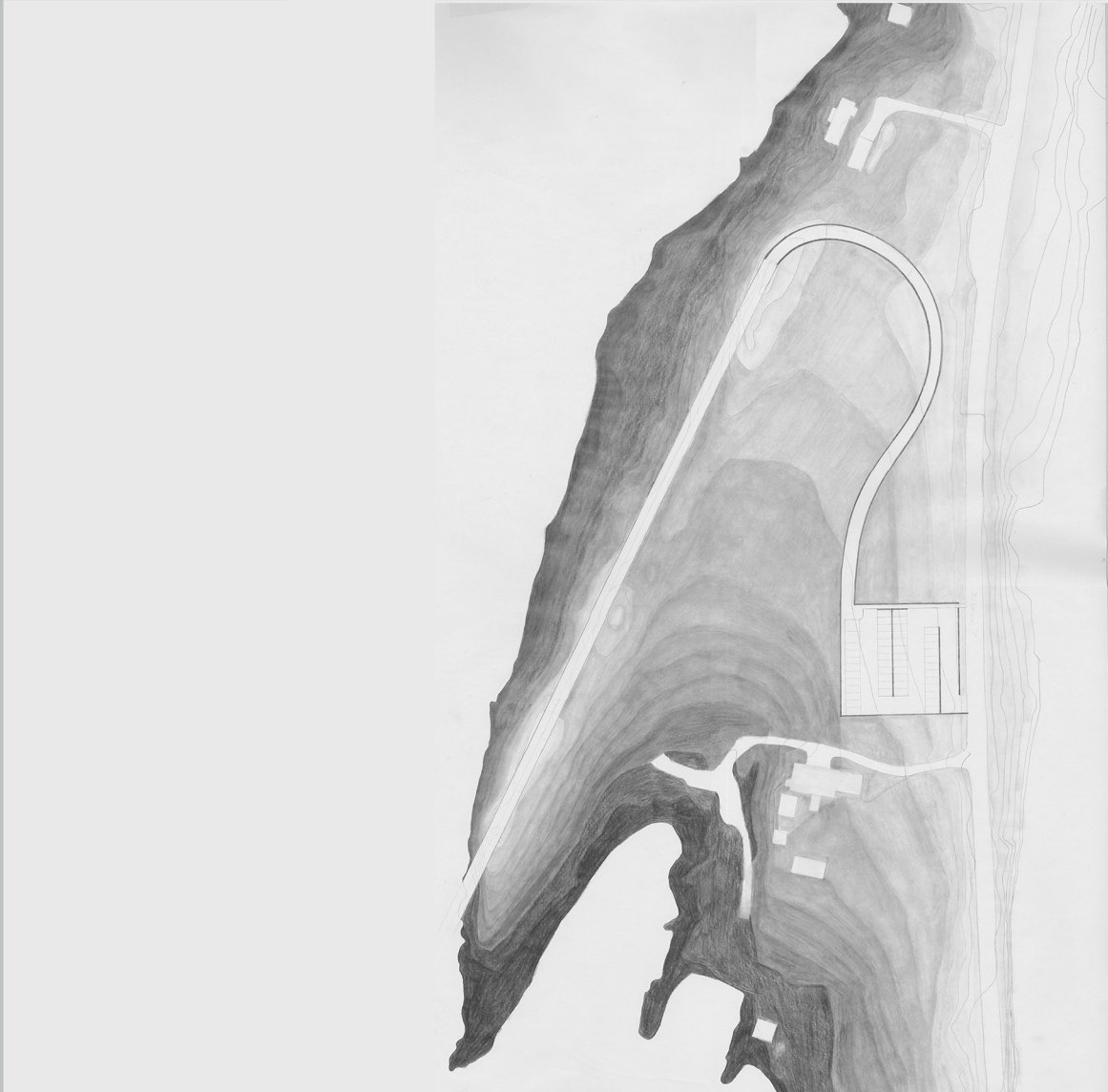
Making obstacles to illustrate the obstacles in life and make the cut in to a challenging journey.



July 22nd was never about obstacles, but an attack on democracy and freedom of speech.

# TESTING

The parking, access and priming for the experience turned out to be a tricky one, mostly due to wheelchair access. This drawing shows one of the earlier stages of the final design.



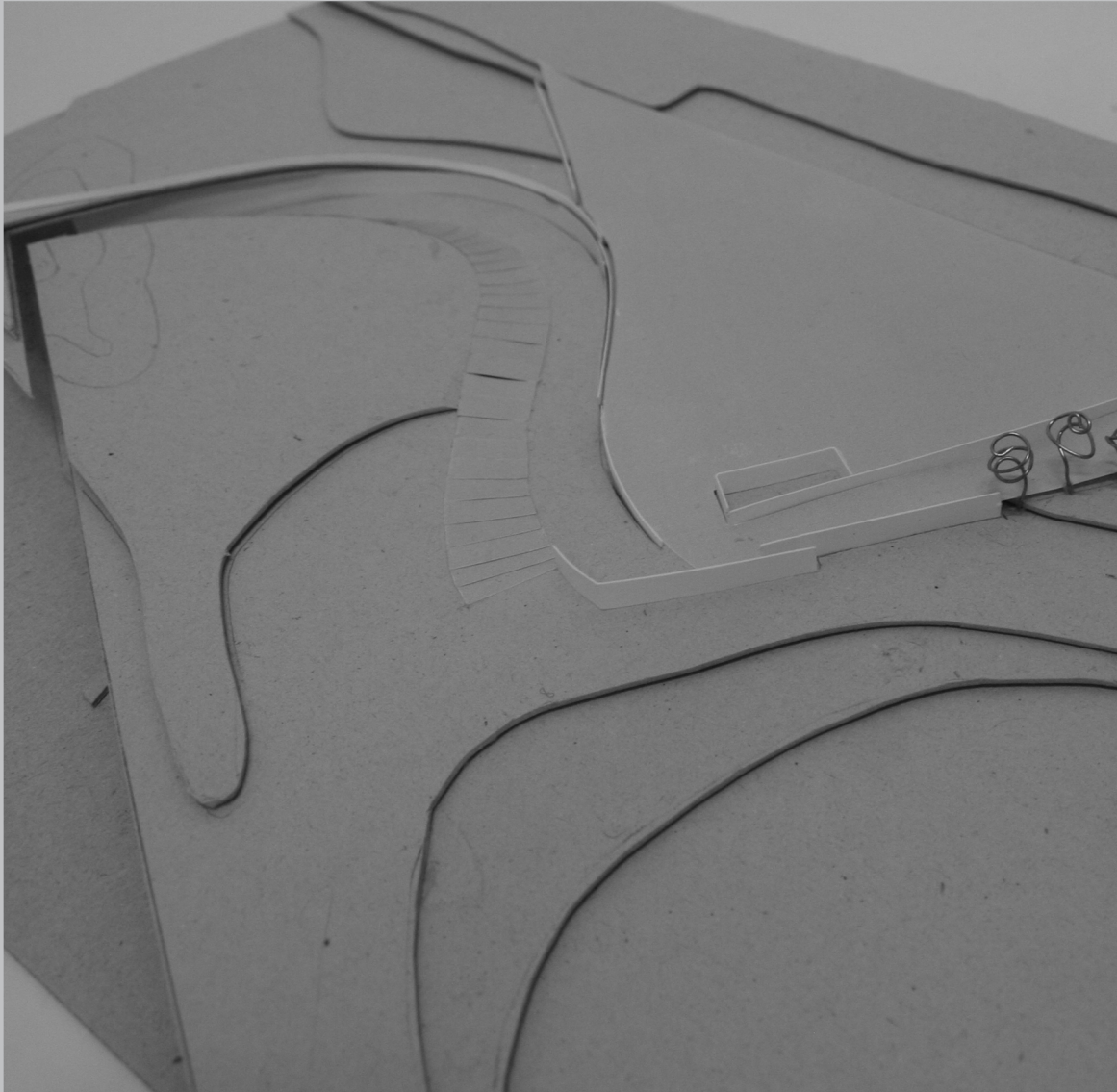
We also had to introduce facilities, meeting space, bus stop, bicycle parking etc so the plan obviously became more complicated.



# PRIMING

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Making models to decide the height and width of the cut. It is not so much about making a person feel small, but making a happening feel big.



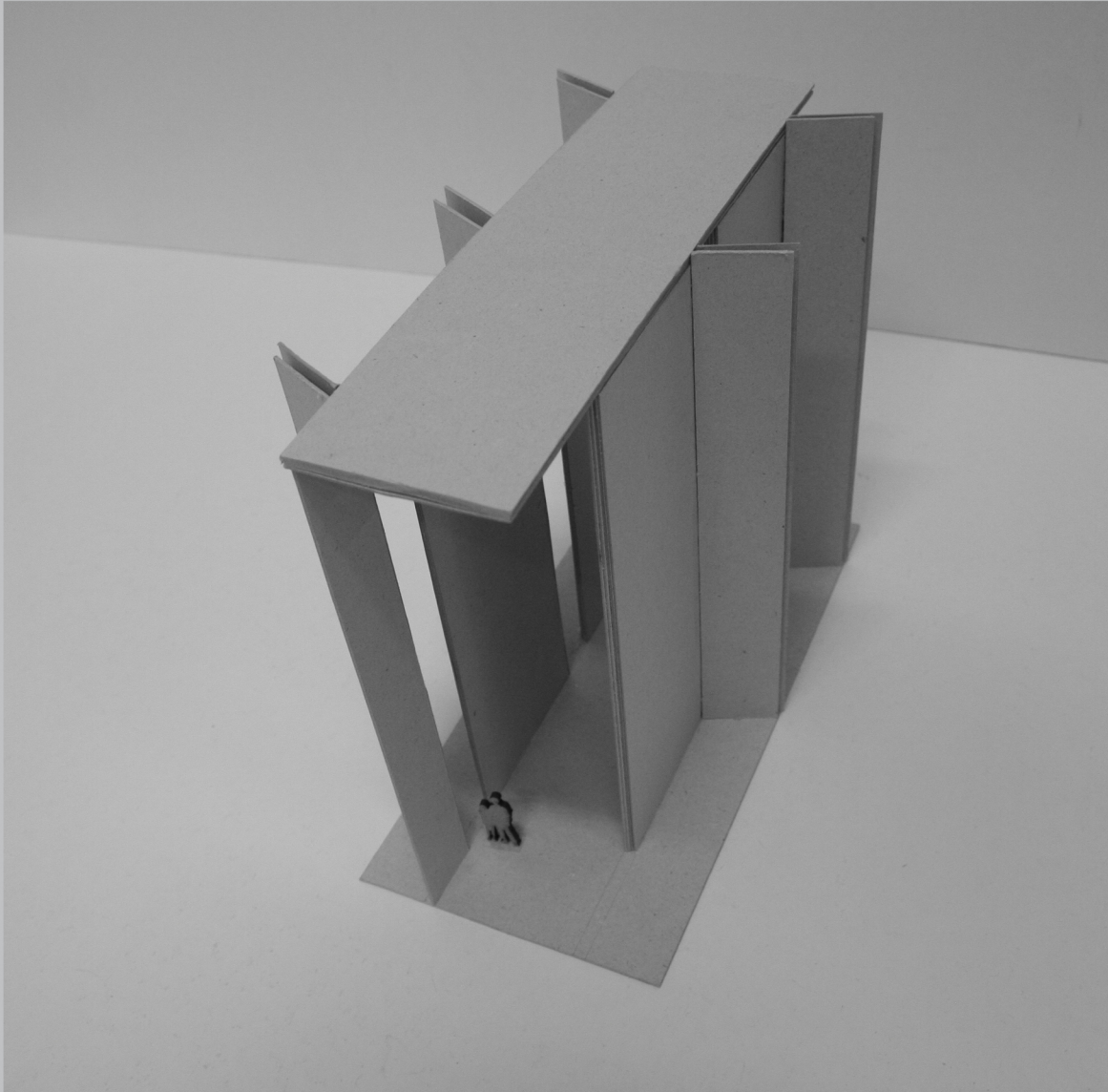
The priming was challenged by practicality, but also we wanted to give the path an open impression by sloping the walls around it. That way it would make the contrast of entering the cut more powerful.



# PRIVATE SPACE

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Exploring the possibility of making 69 small spaces through the cut which would represent the victims. The idea was to get a moment alone to think about that specific person, and that those spaces would throw light in the cut.

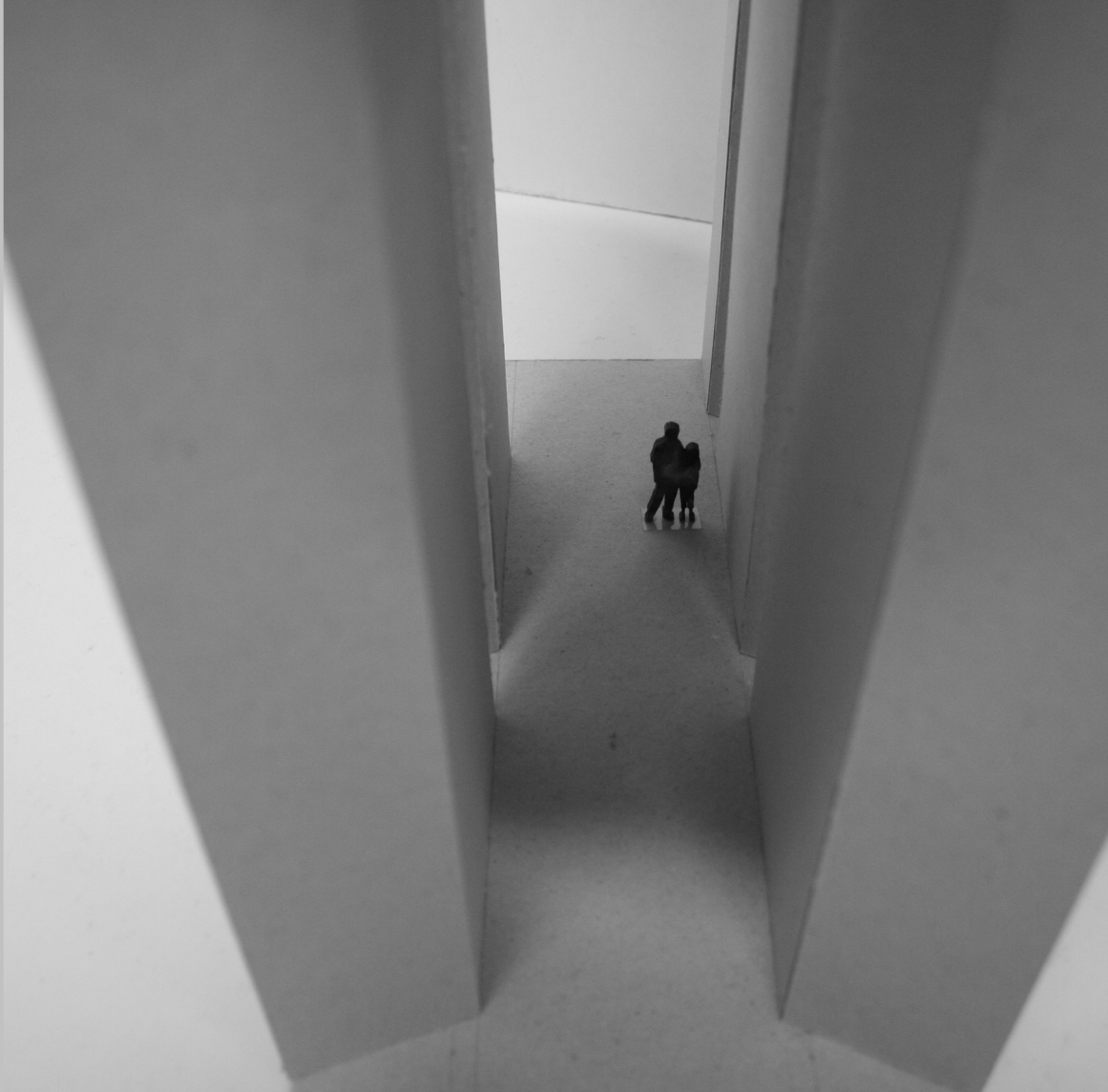


By pursuing this idea it would be on the expense of the pure phenomenological expression. One would introduce a massive artificial structure inside the cut and create an artificial rhythm instead of letting nature speak for itself.

# TALL

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Making models to decide the height and width of the cut. It is not so much about making a person feel small, but making a happening feel big.

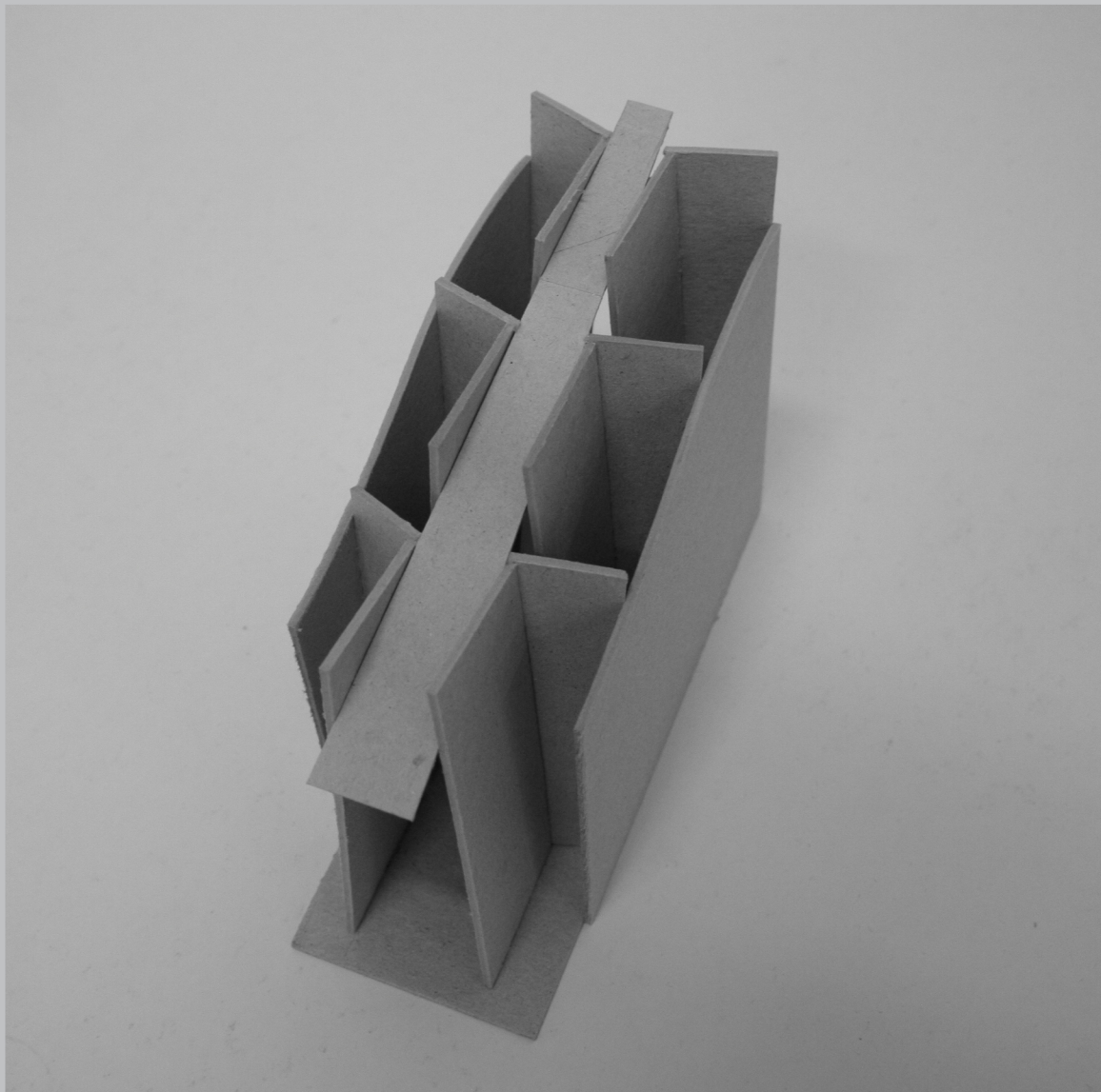


We left the idea of the concrete walls, but decided that we will make the cut as high and narrow as possible to excentuate light/darkness, the touch of the stone, the harshness of the cut etc.

# TERRAIN

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Looking at ways of letting the cut play along with the terrain.



Less is more, so we let the terrain speak for itself.

# STAGES OF GRIEF

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A text we wrote on the stages of grief

We conventionally know the 5 stages of grief to be the most known process through loss and grief. But new research by the well renown crisis psychologist Atle Dyregrov shows that not all people going through complicated grief necessarily goes through fixed stages as the theory behind the 5 stages of grief claims. People are all different and so is their grief. It doesn't have to be a problem if people go into denial or feel discomfort as a part of their grief. It doesn't mean that this person won't get through their sorrow while people that go through all fixed stages will.

We believe all people are different and because of that reason they have to choose their own way back to everyday life. We want to include this in our design and reflect on it on the way back from the memorial.

References:

Dyregrov, A. 2006. Komplisert sorg: teori og behandling. Tidsskrift for norsk Psykologforening 43 (8): 779-786.



# WALKING BACK

The idea of leading the visitor up towards the top of the cut, perhaps looking down at people walking through it.

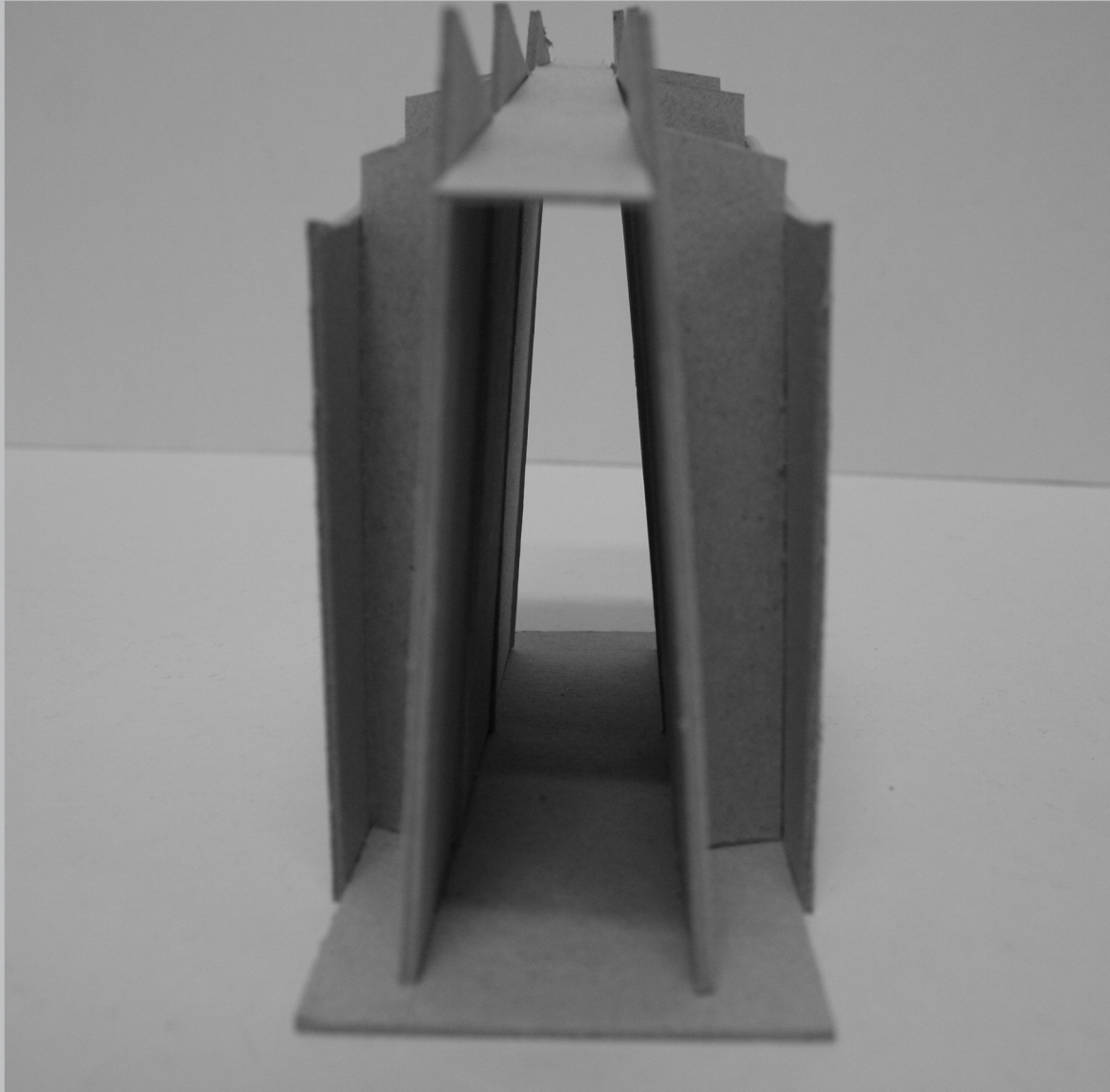


In terms of experience we do not see the point of people watching from above and interrupting the experience. At least if one wants to see the cut from a different perspective we don't want it to be forced.

# LEANING IN

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Making models where we tested the impression if the walls inside the cut would lean slightly inwards.



Not only did we want the cut to not be introduced to strange materials, but we also felt like the impression and ability to be interpreted would be better if we kept a clean cut.



# RHYTHM

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Rendering exploring the possible rhythm of the light if we would create 69 single spaces along the edges.

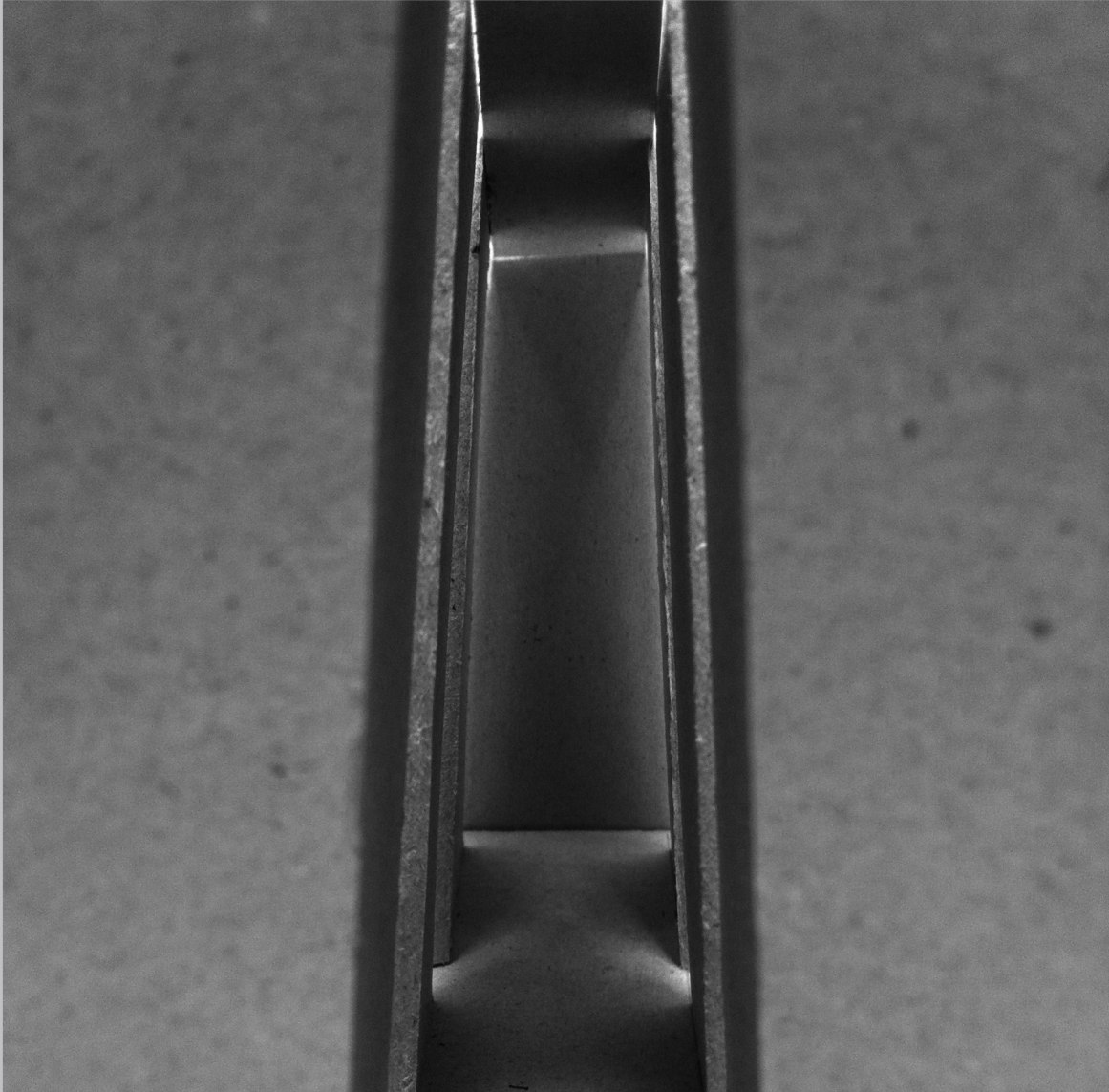


We decided we did not want to make an artificial monotone rhythm, but let nature speak for itself and give rhythm using the shadows from vegetation and topography.

# LIGHT SHADOWS

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An image from inside a model showing the light if one would have covered up the opening at the end and only let glimpses of light through from the sides.

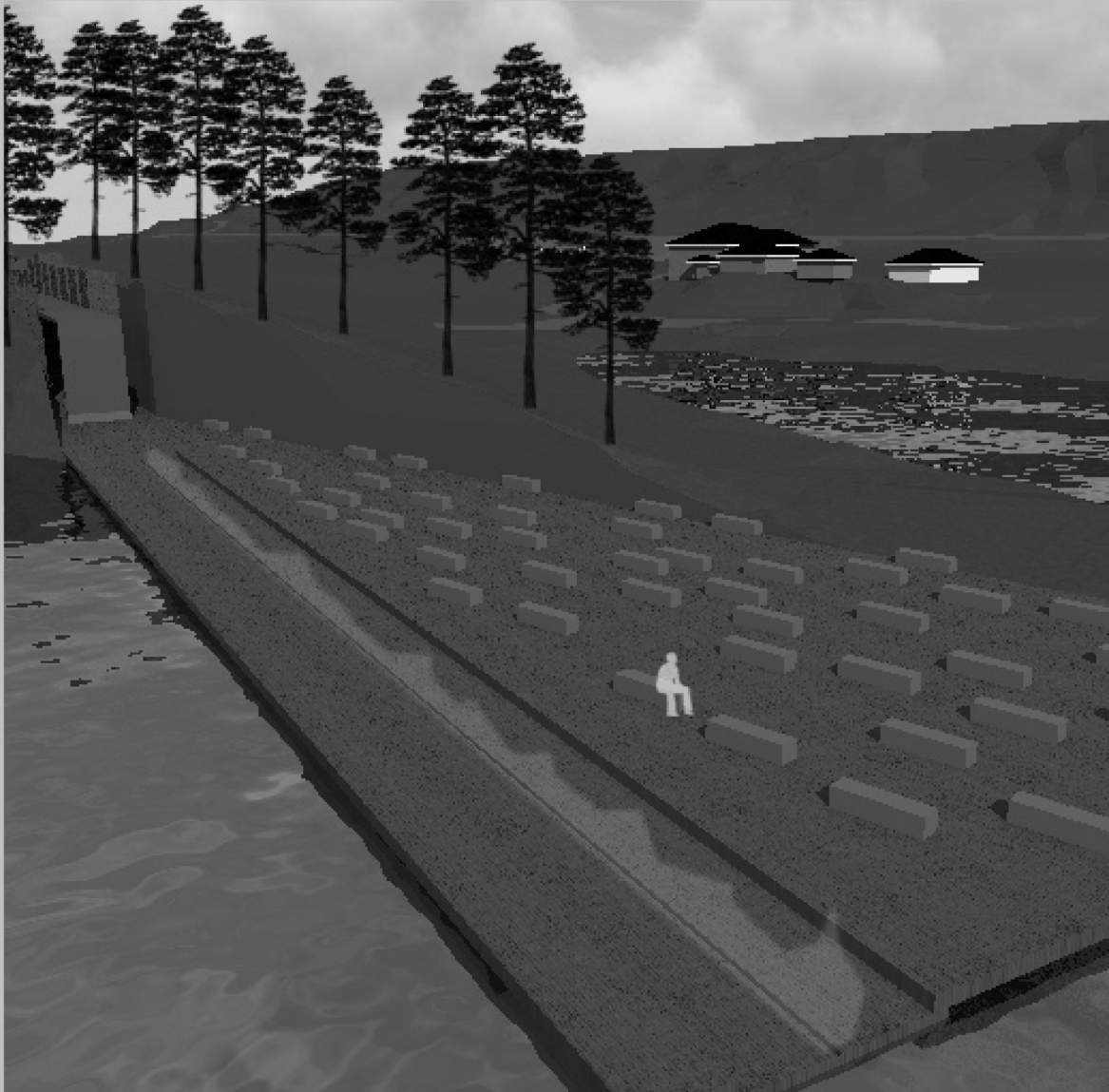


The conclusion was that of course we would not obstruct the view towards Utøya at the end of the cut.

# FIRE-PLACE

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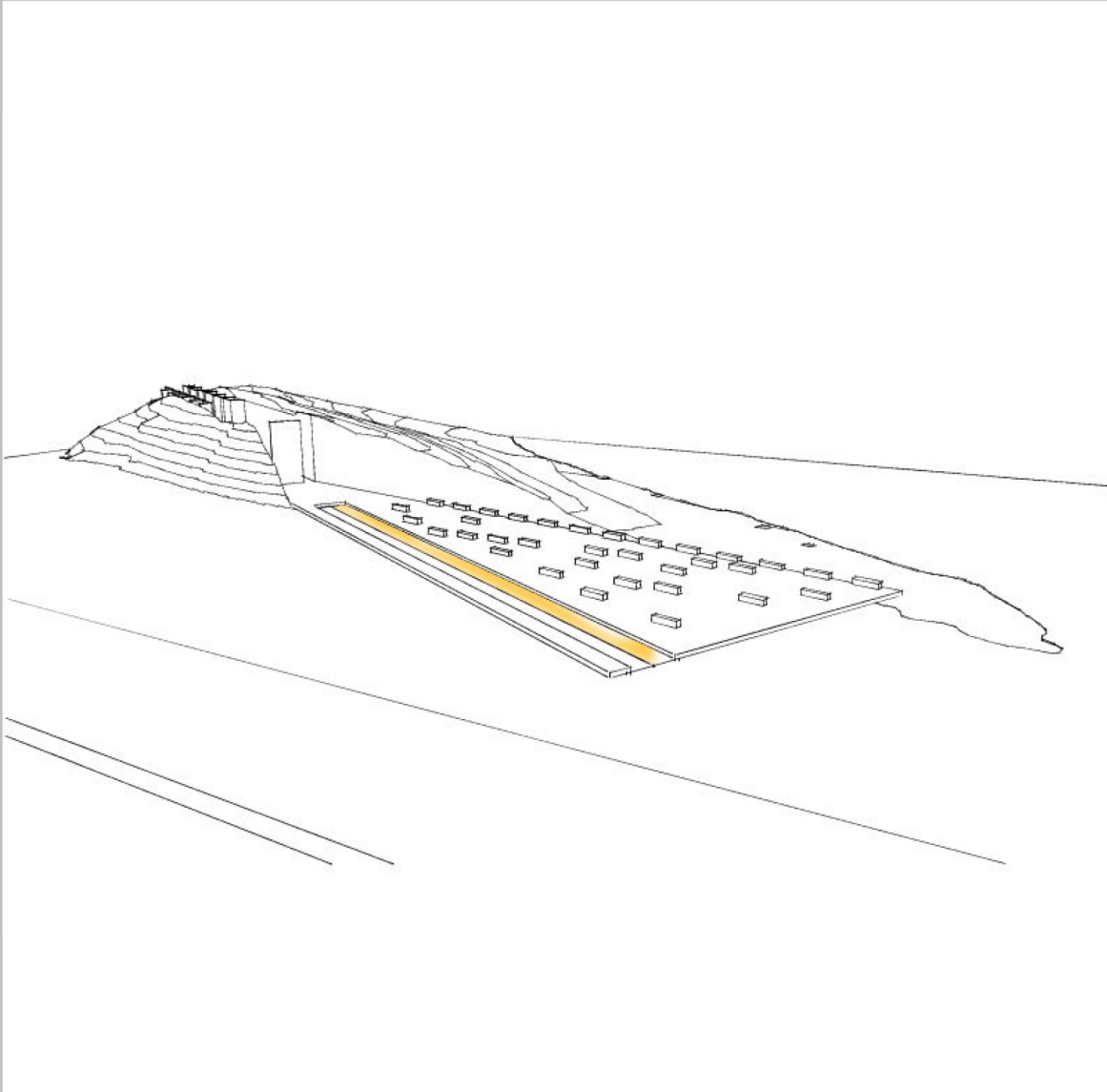
Trying to adapt the bonfire idea to the longitude of the final idea.



The whole idea behind the bonfire was to gather around something, but here it seems like more of an attached element with no purpose other than a purpose that needs to be explained.

# LONG BONFIRE

Translating the bonfire in to the longitude of the design.



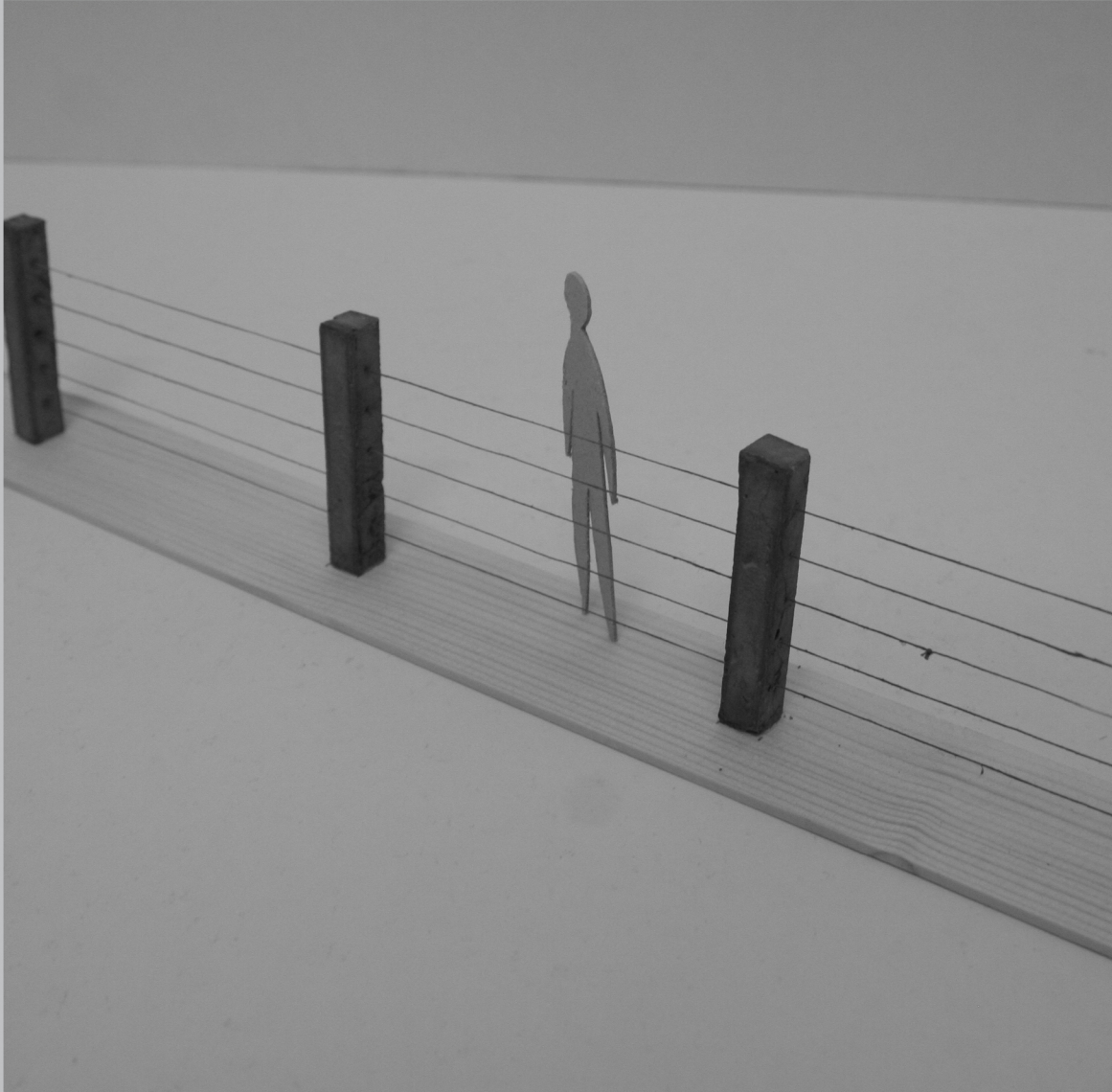
The whole idea of the bonfire was something one could sit around, at this stage we understood we couldn't keep an element just for the sake of it and kill our darling.



# FENCE

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There's been discussion on to which extent we wish to use the stone extravered from the cut, this idea plays with making poles for a fence with the stone.



All though the idea of using something for a void for something good is relevant, it should not be on the expense of practicality. This construction is not easy, heavy and time consuming and in the end not necessary.

# SIT

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In order to communicate the "samhold" we wanted an arena for the visitors to sit together, or alone. Instead of overfilling the place with 6g benches, we discretely indicated 6g chairs on the 1-, 2- and 3-seeters.



We also added lighting underneath the benches so we would not have to introduce lighting on the platform and were able to keep it simple.





